



Depressions of the Charismatic Absurd

Philosophical Poems

Sorin Cerin

SORIN CERIN
- DEPRESSIONS OF THE CHARISMATIC ABSURD
-Philosophical poems

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2022

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1. The Last Road of Pain

Wings, of Dreams,
patiently waiting for us,
on the endless Stretches,
of the Thoughts,
which decompose,
at the soles of the Depressions of the Absurd,
Charismatic,
leaving behind them,
for the Destinies to fulfill their role,
to guide us,
beyond us,
where the stars no longer fall,
from the Heaven of the Immortality,
and Hopes no longer know the Despair,
drowned in the waves of the Vanity,
of the Illusions of Life and Death,
which we forsake them,
slowly but surely,
letting Death die,
on the Zebra of the passings,
increasingly remote,
by the Last Road,
of the Pain.

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2. Through the deep Wrinkles of the homeless Days

Tears of Sky,
they trickle,
on the gray of the lead flowers,
of the vain Dreams,
whose floods,
they flow nervously,
through the deep Wrinkles,
of the homeless Days,
which beg us for a little attention,
on the muddy streets of Destinies,
so alienated,
from their own,
Self-Consciousness,
that they have come,
to befriend with the Time,
which kills their Future,
be it and of the Illusions of Life and Death,
leaving them prey,
to the Depressions of the Charismatic Absurd,
from the Hearts of Desert,
of the Mistakes of Creation.

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3. With drops of Fire

Clouds of homeless Days,
drowned in the tears of Sky,
of the Words,
which have lost,
the Meanings of the Feelings,
have begun to rain,
with drops of Fire,
over the Burning from our Glances,
whose flames of Unrest,
have covered the whole street of the Destiny,
on which we cross,
the gnawed and barely visible Zebra,
of the Good and Evil,
of the Eternities of Moments,
wasted in vain,
by the Illusions of Life and Death,
of the Depressions of the Charismatic Absurd,
which crush us incessantly,
the Hopes.

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4. Were ruined in a Tear of Wind of the Nobody

It's snowing with Despair,
on the Heavens of your Eyes,
Love,
stuck in the cold and dirty snow,
of the Indifference,
snowed with frozen and sad Smiles,
on the wide streets of Pains,
on which they slip,
the mourning Souls after us,
of the Words,
increasingly cold and devoid of power,
with the thought at the flames that aroused them,
somewhere sometime,
on the foreheads of our Glances,
so hot,
that they kindled the whole World,
with the Illusions of Life and Death,
and from the ashes,
of the Depressions of the Charismatic Absurd,
we have built Walls of Happiness,
which to never let,
to encompass us the homeless Days,
of the Loneliness.

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But all these were ruined,
in a Tear of Wind,
of the Nobody.

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5. We will take them as Rediscoveries of Self

No matter how hard we try,
to we rise beyond us,
we will not succeed, nothing else,
than to we reach,
increasingly distant heights,
of the Illusions of Life and Death,
which we will take them as,
Rediscoveries of Self,
but without being able to observe,
and the Broken Wings,
of the Days, which have remained without shelter,
from our Hearts of Desert,
which believe that if they fall asleep,
on their soft feathers
they can no longer hit themselves,
when they fall,
on the cold and inert cement of the Thoughts,
which have remained, however,
full of loaded Sky,
with the flowers of lead of the Clouds,
of our Destiny,
Depressive and Absurd.

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6. The knees of the Vanity

Bridges of ruined Dreams,
lost through the bridges of the palms,
of some Glances,
what, they have held in their clenched fists,
of the Hopes,
the Memories from the Future,
which we have lost,
at the Game Table,
of the Incarnations,
in the Depressions of the Charismatic Absurd,
of the Mistakes of Creation,
from which the Illusions of Life and Death,
they built whole Cathedrals,
of Prides and Compromises,
at which to we worship,
the knees of the Vanity,
of our Desert Hearts.

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7. The Absurd of the Hearts of Desert

It's raining with Despairs,
washing the wet asphalt,
of the Sky,
with new Incarnations,
in the rotten flesh,
of the vain Dreams,
sold through the grocery stores,
of the Destinies,
at peppered prices,
by, the Glances,
as spicy as possible,
of the homeless Days,
by the Depressions of the Charismatic Absurd,
which often make their shelter,
through the Hearts of Desert,
from the periphery,
of the great shattered Hopes,
of the Self Retrieval.

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8. From the deep armchairs of the Thoughts

Despairs give,
lead wedding rings,
to the Loves,
which run to Nowhere,
on the streets of the Destines,
with the Zebras of the Passings gnawed,
by the homeless Days,
of the Dreams,
which can scarcely rise,
from the deep armchairs of the Thoughts,
increasingly scattered,
through the cold and insensitive Abysses,
of the Forgetfulness,
whence he shouts us deaf,
the Subconscious Stranger,
of the Great Silences,
of the Hopes,
condemned to drink,
all the Water,
of the Depressions of the Charismatic Absurd,
springing from the bitter stone,
of the Hearts of Desert,
sculpted by the Mistakes of Creation,
of the God of the Nobody.

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9. Which have remained to give their Serene

Lead drops,
fall on the gray Walls of the Thoughts,
crushing them with the weight of Dreams,
increasingly sharp and cold,
defected from the beaten palms,
with Despair,
of some homeless Days,
sifted through the thick sieve of the Pains,
of so many Lonelinesses,
of the Depressions of the Charismatic Absurd,
which drown their asphalt of the lost Steps,
of the frozen Smiles,
on the handles of the cups of desert,
of the Words steamed,
by the Tears of the Eyes of Heaven,
which have remained to give their Serene,
to Nobody.

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10. Walls of rains

Walls of rains,
full of Indifference,
they hurt the Drought,
from the abysses of the Empty Glances,
of the homeless Days,
lost through the Lead Wedding Rings,
of the Promises,
increasingly rare and disinterested,
of, our Cathedrals of Dreams,
to the Icons of which,
we prayed, the Love,
to return with her Divine Light,
among the Dawns of the Nobody,
dark, sad and depressed,
of the Illusions of Life and Death,
through whose Souls,
we can barely wear,
the Depressions of the Absurd,
of the Non-Senses of the Existence.

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11. At the closed, dark and heavy gates of the Glances

Umbrellas, of Turmoils,
held by the trembling hands,
of the Hearts of Desert,
are heading lazily,
losing their identity,
through the agglomeration of the funeral processions,
of the Eternities of dead Moments,
what, always are heading,
towards the Cemeteries of the Words,
which we often say to ourselves,
at the closed gates,
dark and heavy,
of the Glances,
what they do not want to tell us anything more,
in connection with the Happiness
on which we lent it to them,
when they asked us to help them,
because they have nothing to warm their Destinies with,
in the deserted and sad winter of the vain Hopes,
snowed by the Depressions of the Absurd,
of the Illusions of Life and Death.

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12. What else do we have to do in Nobody's Future?

Shores, of Empty Words,
crumble in the Cemeteries of the Words,
wandering on the ruined Walls,
of a Love,
which passed over,
the Zebra of the Good and Evil,
of the Illusions of Life and Death,
along with the vain Dreams,
of the Depressions of the Absurd,
what they gave it to her,
a Lead Wedding Ring,
which she to wear,
every time,
when she is together with us,
and whose statue,
is inlaid,
in the bitter stone,
of the homeless Days,
from our Souls,
before which,
we meet every time,
when, we are asked,
by Loneliness,
what else do we have to do,
in Nobody's Future?

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**13. Watered up to the skin by the Tears of
Rediscoveries**

Wandering on the crowded terraces,
of the homeless Days,
where the Mornings of the Lonelinesses,
they drink their bitter coffees,
from the cups of desert, of the Vanity,
we seek the Eyes of Sky,
of our Souls,
among the lead flowers,
of the Clouds of Words,
which have begun to pour their rains of bitterness,
over the ruined Walls of the Dreams,
behind which we sheltered,
the Memories from the Future,
watered up to the skin,
by the Tears of Rediscoveries,
so wounded,
by the Depressions of the Charismatic Absurd,
so that even the Illusions of Life and Death,
have relented to release them,
by ourselves.

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14. Among hiccups of forsaken Dreams

Homeless Days,
they hurriedly lined up,
to catch a corner of Tear,
from, the Wandering,
trickled on the face of the Heart of Desert,
of the Word,
which I have addressed to you,
without asking me, Nothing,
Never,
when we found our Glance,
supported,
by the indifferent Walls,
of Forgetfulness,
which barely succeeded,
to tell us among hiccups,
of forsaken Dreams,
which mourns its Memories from Future,
taken by force by,
the Depressions of the Charismatic Absurd,
of the Illusions of the Non-Senses of the Existence,
which are given to us,
by Death.

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15. It's raining with impressions

It's raining with impressions,
on the unwashed streets of the Words,
watered up to the skin,
by the drops,
of the Memories from Future,
which have become,
hotter and hotter,
when they crossed together with us,
the incandescent Zebras of the Questions,
between Life and Death,
what, they set our Thoughts on fire,
whose Flames of Dreams,
burn us even now,
the Hearts of Desert,
of the Depressions of the Charismatic Absurd,
from which we feed our Prides,
thirsty for new Compromises,
which can barely be distinguished,
among the funeral processions of Happiness,
which is led on the last road,
of the Rediscovery of our own Self.

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16. Crushed by the weight of the Tears of Wind

Windows of Questions,
are covered,
by the incandescent turmoil,
of the Despairs,
of the homeless Days,
crushed by the weight,
of the Tears of Wind,
of the Hearts of Desert,
surrounded by the lead flowers,
of the Clouds of Dreams,
from the lost Glance,
of the Skies of Expectations,
which crumble,
on the exhausted shoulders of the Horizons,
of the Nobody.

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17. Which we do not notice

Wings of Angels,
guard the gates of your Eyes of Heaven,
which I fly toward the Divine Light,
detached from the Star of Immortality,
of a Love,
banished from the Original Sins,
of the Illusions of the Non-Senses of the Existence,
when we were incarnated,
in the Mud of the Depressions of the Absurd,
of the Mistakes of Creation,
what, they gave birth to us,
a such blind Knowledge,
so that, even then,
when we cross,
the Zebra of the Good and Evil of this World,
we remain crushed,
on the cold and inert cobblestones of Destiny,
by the wheels of Time,
which we do not notice it,
which are barely spinning,
for the Rediscovery of Self.

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18. The Hopes of Wax, melted after Death

Lanterns of Dreams,
face the Hearts of Wind,
of the Indifference,
which blow hard,
among the cold Walls,
of the Words,
on which we lean,
the Memories of the Future,
increasingly powerless,
what fall one by one,
have snowed us with the ice of Forgetfulness,
the Blood of the Sunrises,
which was extinguished,
letting to enter,
through the veins of his Thoughts,
the sad Darkness of Loneliness,
of the Depressions of the Charismatic Absurd,
through which they haunt us,
only the homeless Days,
what are heating up,
at, the Hopes of Wax,
melted after Death,
of the Vanity.

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19. On the ice of the Glances

The Flowers of Sky, of the Dreams,
they shake their lead petals,
lost through the Hearts of Desert,
of the homeless Days,
from the sorrowful Souls after us,
of the Moments,
which slide depressed,
on the ice of the Glances,
up to the gates of the Cemeteries of Words,
where we had every time,
a Meeting,
with the Depressions of the Charismatic Absurd,
of the Illusions of Life and Death,
which have welcomed us with open arms,
giving us,
a coffin of Love,
and graves of Feelings,
in which to we bury us,
the Destinies.

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20. From drops of Words

How many Steps,
what they rain with Time,
from drops of Words,
fallen from the Lead Clouds,
of the Flowers of Heaven,
do we still have to do,
through the Tears of Wind,
of the Hearts of Desert,
from the homeless Days,
at whose soles,
our Destinies have fallen,
to pray,
to the Mistakes of Creation,
of the Original Sins,
from which the good will of God,
has carved us,
the Illusions of Life and Death ?.

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21. At the corners of the eyelids fallen

Tears of Wind,
thrown by the Hearts of Desert,
in the arms of the indifferent Horizons,
of the Loneliness,
which they sift,
the funeral processions,
of withered Moments,
at the corners of the eyelids fallen,
over the Eyes of Sky of the Dreams,
which live their lives,
through the homeless Days,
of the Depressions of the Charismatic Absurd,
of the Illusions of Life and Death.

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22. The decomposed Horizons, of the Desires

Lacustrine thoughts,
polish the Tears of Wind,
of the Rains of Words,
what, they watered their Steps of lead,
of the Meanings,
which sneezed continuously,
the Coldness of the Glances,
what is infecting us,
the decomposed Horizons,
of the Desires,
with the rigged Dice,
of the Indifference,
which crushes us carelessly,
the Wings of Angels,
which he kept them hidden from us,
the Subconscious Stranger,
of the Absolute Truth,
in order to fly beyond us,
thus being replaced,
with the Illusions of the Non-Sense of Existence,
tied with the padlocks,
of the Depressions of the Charismatic Absurd,
at the neck of singing swan,
of the Death.

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23. That they can barely

Steps so awkward,
that they can barely,
go,
tightened so tightly,
by the padlocks of the lacustrine Tears,
of the Rains of Dreams,
watered up to the skin,
so they can barely,
embrace,
some Meanings,
which drown quickly,
in the streams, of homeless Days,
which are beginning to flow,
in ever-increasing floods,
which overflow,
over the desperate Moments,
of the Love,
what not even,
did not learn to swim,
through the Depressions of the Charismatic Absurd,
of the Incarnations,
in the Non-Senses of the Existence,
of the Vanities,
painted on the Altar,
of the Happiness of the Nobody.

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24. It floods us slowly but surely the Being of the Pain

I understand you Happiness,
why you let,
the waves of Dreams,
to fly freely,
over the Tears of Distances,
which are lost in Oblivion,
by the Depressions of the Charismatic Absurd,
of the Hearts of Desert,
of the Illusions of Life and Death,
which seek you,
to crush you,
with the lead flowers of the Sky,
which is raining with Despair,
over the Cemeteries of Words,
of the Loneliness,
which floods us slowly but surely,
the Being of the Pain.

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25. The Tears of Wind, of the Dreams

Dawns wiped with the sponge of the Alienation,
which we drink in the cups of desert,
of the Loneliness,
of the Empty Words,
spoken by the Cemeteries of Words,
of the homeless Days,
in which we are predestined,
to carry,
the Tears of Wind,
of the gray and heavy Dreams of lead,
up to the crossroads of the Windows of Heaven,
which we always find closed,
to our Hopes,
of to be fulfilled for us,
the Escape of ourselves,
those incarnate in,
the Depressions of the Charismatic Absurd,
of the Hearts of Desert,
of the Illusions of Life and Death.

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26. Diabetes of Meanings

Depression of the Charismatic Absurd,
often uses Words,
so sweet that,
we fall in Diabetes of Meanings,
scattered through the Tears of Wind,
of the Illusions of the Non-Senses of Existence,
whose tickets of participation,
at the Raffle of the Vanities,
were gnawed,
by, the steps of the Nobody,
which cross the Zebra of Good and Evil,
towards the increasingly insistent Death,
to receive from Love,
a frozen Smile,
through the Hearts of Desert, of the Dreams.

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27. On the Eyes of Water, of the Life and Death

Reeds of Deceptions,
carry the Tears of Wind,
of the Alienations of the Absurd,
on the Eyes of Water, of the Life and Death,
in a cold Autumn,
what rains with Forgetfulnesses,
over the rustle of rust,
laid in the Hearts of Desert,
of the homeless Days,
which feed,
with the Darkness of Loneliness,
accompanied by a candle,
of the Memories from Future,
which are barely flickering,
under the weight of the Cold,
from the wounded Lips of the Words,
by the bloody sunset of the Rediscoveries.

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28. The Zebra of the Despair

Cemeteries, of Dreams,
knotted in the dirty towels,
of the Words,
are waiting to be washed,
by, the Glances of the Tears of Wind,
of the Dawns incarnated,
in the Distances of Darkness,
of the homeless Days,
of the Feelings,
increasingly frozen,
by the Loneliness,
which rustles them,
at the Soles of Death,
which has long ago crossed,
the Zebra of the Despair,
of Good and Evil,
what runs to Nowhere,
through the jungle of Vices and Prides,
of the Non-Senses of the Existence.

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29. The bodies of the Zebras

The Apostles,
of the Eyes of Waters of the Life and Death,
they ask back,
the Bitter Stone of Vanity,
from which God carved our face,
and which they threw away,
to create Waves of Anguishes,
to the homeless Days,
which to erode the bodies of the Zebras,
of the Happiness and Pain,
which we cross them,
to unite the shores of Despair,
with those of the Depressions of the Charismatic Absurd,
in a Whole of the Inferno,
of the Existential Non-Meaning.

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30. The Steps of the Despairs, cold and uncomfortable

The scene of the Depressions,
has become almost impassable,
for the Living Statues of the Absurd,
which parade alongside,
the Alienation of this World,
carrying in their arms,
the homeless Days,
of the Vanities,
from which the Illusions of the Non-Senses of the
Existence,
they built Cathedrals of Pain,
to which to worship,
the Steps of the Despairs,
cold and uncomfortable,
of the Wedding Rings of lead,
given to the Tears of Wind,
for the celebration,
of our marriage to Death.

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31. They were wearing the lead Glasses

It rains with Despair,
over the Oaths,
made to the Divine Light,
from Memories of the Future,
shattered by the Tears of Wind,
of the Depressions of the Charismatic Absurd,
on the Zebras of the Happiness and Pain,
which they were just crossing them for us,
the homeless Days,
of the Destinies,
which were injured by Death,
even though they were wearing the lead Glasses,
of the Non-incidentally Happenings,
to see better,
the Illusions of the Non-Senses of the Existence.

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32. Wander through the homeless Days

Greedy dawns of black Thoughts,
they look at us through the lead Glasses,
of the Loneliness,
which crushes us the Vision of Dreams,
so tired,
of, the Darkness that has bothered her,
with all sorts of Questions,
which could barely be carried,
on the exhausted shoulders of the Illusions of the
Happiness,
transmitted by,
the Depressions of the Charismatic Absurd,
of the Existential Anguish,
which wander through the homeless Days,
lost by Love,
on the Zebras of the Hearts of Desert,
of the Despair,
eager to cross Death,
toward us.

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33. Which have come to grope

Wings of Divine Light,
broken through the Incarnations,
of the homeless Days,
which have lost,
the Lead Glasses of the Dreams,
which have come to grope,
among the massive Walls,
of the Existential Anguishes,
which we lean on,
often Death,
in order to we feed with her later,
when the famine,
of the Depressions of the Charismatic Absurd,
by ourselves,
it will be even greater.

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34. When we will cross the Zebras Desperate

We float chaotically,
on, the Absurd of the Tears of Wind,
which wears lead glasses,
to see us better,
when we will cross,
the Zebras Desperate,
to reach the oasis with Water,
of the Life and Death,
after they have crossed,
the Hearts of Desert,
of our Feelings,
scattered through the Cathedrals of the Pains,
to which worships,
writhing in the torments of the Making,
of the Mistakes of Creation,
of the Original Sins,
the Illusion of Happiness,
which wears us,
on the shoulders of the homeless Days,
of the Non-Senses of the Existence.

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35. According to the recipe of the homeless Days

The windows of Sky of the Expectations,
wear the lead Glasses,
to see better,
the Eternities of Moments,
which pass dejected and bored,
by the Death,
which no longer arouses them,
not even the Despair,
which their sisters wore it,
at the buttonhole of the Destiny,
when they crossed the thresholds,
of the Slaughterhouses of Dreams,
which belong,
to the Illusions of the Non-Senses of the Existence,
which cut them,
for to be cooked,
according to the recipe of the homeless Days,
of the Lonelinesses.

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36. All the Misery and Pain of the Universe

It rained with so much mud,
for the Incarnation,
of the Word of Creation,
in the Human Condition,
of the Illusions of Life and Death,
Alienated with the Absurd of the Vanity,
crossed on the Zebra of Despair,
so that all the Misery and Pain of the Universe,
has gathered in the fetid breath,
of the Mistakes of Creation,
of the Original Sins,
of a God,
totally devoid of discernment.

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**37. On the Balance of the Depressions of the
Charismatic Absurd**

With so many Eternities of Moments,
how many have been wasted,
on the Balance,
of the Depressions of the Charismatic Absurd,
of the Illusions of Life and Death,
could have been built,
whole Universes of Love,
illuminated by the Stars of Immortality,
of the Divine Light,
of the Eyes of Sky,
of the Infinite,
instead of being created,
the Zebra of Despair,
of Good and Evil,
on which to cross it,
the homeless Days,
of the Loneliness,
by ourselves.

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38. With our Steps

Vices glorified by Prides,
master the Hierarchy of Pain,
clothed with the mantle,
of the Compromises,
of the Illusions of the Non-Senses of the Existence,
which are sold,
to the homeless Days,
for to feed, with them,
the wandering Distances,
of the vain Hopes,
which always run toward Nowhere,
with our Steps,
given by Destiny,
to Death.

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39. The lead flowers of the lost Steps

Depressions of the Charismatic Absurd,
they always keep,
the Windows of Thoughts closed,
by the inquisitive Eyes of Hopes,
what could discover,
the pestilential filth,
of the Darkness,
what reigns,
among the homeless Days,
of our Souls,
held captive in the bodies of the Pain,
of some corpses of Moments,
which are led,
toward the Cemeteries of Words,
of the Loneliness,
accompanied by funeral processions,
of the Forgetfulness,
which surround them,
the homeless Days,
with the lead flowers,
of the lost Steps,
of the Despair.

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40. Than accompanied by Death

There is no silence,
which to shout more deaf,
through the abysses of the Great Silences,
than that of the Subconscious Stranger,
of the Absolute Truth,
of the Love,
which is able,
to break us all patterns,
of the Alienations of the Absurd,
of the Illusions of Life and Death,
and it would do it,
if it knew,
that we would put something in their place,
but the Incarnations in Pain,
leave us open,
just the massive and rusty gate,
of the Despair,
on which we can never come out,
than accompanied by Death.

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41. Which stop every time only for us

Walls of Opinions,
crumble in the graves of the Words,
increasingly deep and more spacious,
lined up on the nameless alleys,
of the homeless Days,
from the Hearts of Desert,
of the Depressions of the Absurd,
of the Illusions of Life and Death,
which we breathe them,
through the lost train stations,
of the Despair,
waiting for Death,
to save us,
from the Inferno,
of the trains of vain Hopes,
which stop,
every time,
only for us.

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42. Zebras so dirty

Zebras so dirty,
by the Mud of the Depressions of the Absurd,
in which we incarnated Death,
so that, not even the Illusions of Happiness,
no longer want to cross them,
the Pains of the Good and Evil,
which in their turn lead,
the funeral processions of Dreams,
every time,
on the last road,
the Hopes injured,
by the Present,
which has recognized them,
the vain Destinies,
which bear the face of Despair,
sculpted by God in the Bitter Stone,
of the Non-Senses of Existence.

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43. The abysses without address of the Loneliness

The leaves of the Dreams,
have rusted whole their warmth,
of the Eyes of Sky,
of the Love,
on which, the Depressions of the Charismatic Absurd,
of the Illusions of the Non-Senses of the Existence,
they drove her away,
into the abysses without an address,
of the Loneliness,
which awaits us,
in the indefinite Dawns of the Pain,
to we serve a cup of desert,
from the Tears of Wind,
of the vain Hopes,
which are poured to us,
as hot as possible,
in the Souls burned by Regrets,
and decomposed by Despair,
in fragments of sentences of the Nobody,
embodied by whole Cemeteries of Words,
which we have come to utter,
only to the homeless Days,
for Happiness.

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44. They never want to understand it

Lost by ourselves,
among the thorns of the Tears of Wind,
which desolate us the Hearts,
more and more thirsty,
by, the drops of the Words,
what wash us,
the Zebra of the Depressions of the Charismatic Absurd,
which we cross toward Death,
through the homeless Days,
which lead us to Nowhere,
the Love,
which we will never meet her again,
through the Labyrinths of the Illusions of the Happiness,
of which we have stumbled,
the Deaf Shout,
of the Great Silences,
of the Subconscious Stranger,
what speaks to us in a language,
which the Non-Senses of the Existence,
they never want to understand it.

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-Philosophical poems

45. They confused

When the Hopes,
they thought they had rediscovered,
the Shadows of the Memories from Future,
which were spreading,
over the Ghosts of the Words,
which we said to each other,
on the Star of the Immortality,
of the Divine Light,
whence we fell
in the treacherous arms of the Incarnation,
from the Depression of the Absurd,
in fact, they confused,
with them,
the Tears of Wind,
of the Despair,
which haunts us,
the homeless Days,
with the Loneliness, by ourselves.

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-Philosophical poems

46. On the streets clogged with Depressions

We lose the identity we had,
on the Star of Immortality,
wandering chaotically,
to Nowhere,
on the streets clogged,
with Depressions,
of the Destinies,
of the Alienations of the Absurd,
from which the Non-Senses of the Existence,
have created us,
Tears of Wind,
which, to trickle,
through the Hearts of Desert,
of the Despair.

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47. Depressions of the Charismatic Absurd

So much, have alienated us,
Depressions of the Charismatic Absurd,
from our own Self,
that the Non-Senses of the Existence,
have found in Death,
the only savior,
of the Illusion of Happiness,
which rose,
on the socle of smoke,
of the Shadows,
full of vain Dreams,
trickled among the fingers,
of the Tears of Wind,
of the Hearts of Desert,
in whose arms,
rises haughtily,
the Hierarchy of Despair,
which carries its Pain,
through the homeless Days,
of our Turmoil,

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which cross,
the Zebra of Good and Evil,
through the impermissible place,
of the Hopes,
where they are killed,
by the lead wheels,
of the unforgiving Time,
which, is heading, in speed,
toward Nowhere.

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48. Depressions of the Absurd of the Living Statues

The torrid thoughts of the Feelings,
lit up the crowded streets,
of the homeless Days,
from the Hearts of Desert,
of the Loneliness,
with the flame of rebellious Dreams,
what they turned out to be,
Depressions of the Charismatic Absurd,
of the Living Statues,
which present their roles,
stripped of any Hopes,
on the scenes of the Illusions of Life and Death,
where every Being,
pays for his own Pain,
for to watch them,
the macabre Show,
from the Zebras, heated to the maximum,
by, the Passings of the Cemeteries of Words,
toward the graves of our Souls,
to whom the Vanity,
lights a candle,
of the Despair.

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49. The thirst for the Memories of the Future

Bouquets of lead flowers,
are given to us by Death,
to the Depressions of the Charismatic Absurd,
that crucify our Dreams,
on the Illusions of the Non-Senses of the Existence,
where Nobody dares,
to quench us,
the thirst for the Memories of the Future,
of a Love,
than the Pain,
which brings us in the cups of desert,
of the Despair,
the Bitter Stone of the Words,
from which to we squeeze,
the Water of redemptive Death,
on the lips frozen by the Cold,
of the Incarnations in the Vanity,
of the homeless Days,
of the Loneliness.

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**50. The Zebra of the Pains of this World of the
Depressions of the Absurd**

Thoughts grinded,
by the homeless Days,
of the Glances of lead,
frozen by the gray and heavy Sky,
of the Questions,
carried by the funeral processions of the Moments,
toward their own Cemeteries of Dreams,
of the Eternity of Moments,
of the Nobody,
shattered by the Tears of Wind,
of the unforgiving Time,
with its own Self,
which we realize,
eventually,
that we are even we,
those who pass incessantly,
on the Zebra of the Pains of this World,
of the Depressions of the Charismatic Absurd.

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51. The ticket price toward Death

Defective clocks,
they Guard,
the Depressions of the Charismatic Absurd,
indicating us, Hour of Desert,
of Hearts, dried by Dreams,
which still have the strength to wait,
the train of Eternities of Moments,
in which they hope to be able to reach,
with all the heavy luggage,
of the Illusions of Life and Death,
which they have to carry,
on the bodies lacking strength,
of the Despairs,
without which they cannot afford,
to pay the ticket price,
toward Death,
of their own homeless Days.

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52. The Elevator of Hopes

Floors of Dreams,
guard shining,
the Paradise of Divine Light,
toward which we do not find,
the Elevator of Hopes,
which to ascend us to there,
whereas it has been replaced,
by, the Illusions of Life and Death,
with, the Depressions of the Charismatic Absurd,
what leave us every time,
in the basement of the Cathedral of Pain,
where greet us,
the Icons of lead,
of the homeless Days,
which gladly offer us,
their Hearts of Desert,
in which we can live,
next to Loneliness.

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**53. In the deafening whirlwind of the Depressions of
the Absurd**

Deep trenches of Intrigues,
dig us the Wrinkles of the Mistakes of Creation,
of the Original Sins,
on faces stained with Compromises,
of the Destinies,
washed by Dreams,
in the deafening whirlwind,
of the Depressions of the Charismatic Absurd,
which gives them the fetid freshness,
of the Illusions of Life and Death,
which we have to wear them,
at the necks, of singing swans,
of the Years,
which pass hurriedly on the Zebras of Despair,
trying to catch as fast as possible,
The Death.

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**54. The cold and indifferent Autumns, of the Rains of
Remorses**

Late reproaches,
have flooded with lead flowers,
the cold and indifferent Autumns,
of the Rains of Remorses,
which trickle in torrents,
from tears of Wind,
over the unkempt face,
of the Depression of the Charismatic Absurd,
which smiles hysterically at us,
among the bars of lead,
of the Non-Senses of the Existence,
from which are composed,
the daily menus,
of the Despair.

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55. That he chose to leave us open

Ropes of black Thoughts,
bind us to the Zebras of the Despairs,
the Depressions of the Absurd,
in order to live us,
intensely,
the Life,
of the Illusions of the Non-Senses of the Existence,
which the Incarnation embraced,
in the Mud of Vanity,
of the Destiny,
which has been given to us,
by the Mistakes of Creation,
of the Original Sins,
of a God,
so foreign to ourselves,
that he chose to leave us open,
just the dark gate of Death.

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56. What we now believe that we would be

We were left to fend for ourselves,
at the dilapidated gate,
of the homeless Days,
by the Depressions of the Charismatic Absurd,
what, they want us to pay,
the Non-Senses of the Existence,
as expensively as possible,
to the Mistakes of Creation,
of the Original Sins,
what, have covered us,
with a false Knowledge,
of the Illusions of Life and Death,
in order to move us away,
from the Subconscious Stranger,
of the Absolute Truth,
of the Love,
which would have told us everything,
about our Memories from the Future,
when we were another Self-Consciousness,
totally different,
from what we now believe that we would be.

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57. We give ourselves entirely

We give ourselves entirely,
to the Illusions of Life and Death,
which give us in return,
the lead flowers of the Sky,
of the gray Compromise,
of so much Pain,
which we must bear,
on the exhausted shoulders of Thoughts,
our whole,
Non-Sense of Existence,
which, leans on,
the Depressions of the Charismatic Absurd,
of the Hearts of Desert,
of the Loneliness,
from the homeless Days,
of the Despair.

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58. At the gates of the Glances

Clouds of Words,
press us with the lead,
of the homeless Days,
whose gray Eyes,
stir up the Zebras of the Despairs,
of Good and Evil,
on which we pass,
alongside Death,
through the bloody Sunsets,
of the Tombs of Dreams,
in which we bury,
the Eternities of Moments,
killed by,
Depressions of the Charismatic Absurd,
responsible for the delivery,
in sufficient quantities,
of the Pain,
for every,
frozen Smile,
at the gates of the Glances,
dejected and sad.

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**59. Scattered at the soles of the Depressions of the
Absurd**

Neither the Illusions of Life and Death,
can not understand,
what charm we find,
in the Cemeteries of Words,
scattered at the soles,
of the Depressions of the Absurd,
which feed our Prides,
which anoint the axles of the Hierarchies,
of the Non-Senses of the Existence,
whose wheels spin,
with our Dreams,
until they crush them any Meaning,
replacing it with the cups of desert,
from which we must drink the Bitter Water,
of the Despair.

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60. The living Pain and full of charisma

We always fall,
at the corners of deserted streets,
of the homeless Days,
from the Blood with defective Genes,
of the Mistakes of Creation,
of the Original Sins,
in which we have incarnated,
in order to Know,
the living Pain and full of charisma,
of the Illusions of Life and Death,
which throws us into the whirlwind of Destinies,
for to undress us,
of, the shining garment of Immortality,
which cannot be worn,
in the Inferno of the Despairs of this World,
of the Vanity.

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61. The Charisma of lead Walls

For whom,
God thought,
the Charisma of lead Walls,
of the Sky which collapses,
over the Clouds of the Empty Words,
from the bewitched Glances,
of the homeless Days,
where we must accommodate,
the Happiness,
on which,
none of the Depressions of the Absurd,
do not want to understand it,
when she wants to be together with us,
on the Zebra of Despair,
which crosses us,
the Non-Senses of the Existence,
toward Death?

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62. We want to bury without any result

Charismatic wings of Guardian Angels,
elevate us toward the Subconscious Stranger,
of the Absolute Truth,
whose deaf cry,
we hear it how it crosses,
the Great Silences,
of the frozen Horizons,
in the mummified Smiles,
of the Cemeteries of Words,
in which we want to bury,
without any result,
the Mistake of Creation,
from the defective Genes,
of our ancestors,
who gave us,
without their will,
the Original Sins,
committed by a God,
of Existential Anguishes.

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63. Our spiritual evolution

Charismatic steps,
of cold Shadows,
with the smell of mold,
what they claim to belong,
to the torrid Memories,
from the homeless Days,
in which we met the Future,
they crush the Ghosts of the Words,
of the Depressions of the Absurd,
of the Illusions of Life and Death,
which flow,
through the injected veins,
with Vanity,
of the Destinies,
what we must carry them,
on the shoulders of the Despairs,
up to the gates of the Cemeteries of Words,
which prove,
our spiritual evolution,
compared to the Non-Senses of the Existence.

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64. They rummage the glances of ice

Nails emaciated of Thoughts,
they rummage the Glances of ice,
of the Time,
which sacrifices,
the Eternities of the Moments,
for the Charismatic Depressions,
of the Transcendental Absurd,
what wants to humiliate us,
the whole Despair,
with the Mistakes of Creation,
of the Original Sins,
which sacrifice us,
the Being,
through the slaughterhouses of the Cathedrals,
of vain Dreams,
raised by the Illusions of Life and Death,
for the glorification of the Inferno,
of the Non-Senses of Existence.

SORIN CERIN
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65. This petty Inferno of the World

Homeless Days,
they demonstrate through the nameless Markets,
of the Depressions of the Absurd,
along with the bodies,
of the passing Zebras,
of the Vanities,
which are sold,
to any Death,
through the brothels,
of the Non-Senses of the Existence,
for nothing,
in order to make,
from the Human Condition,
the spearhead,
of the Pains,
from this petty Inferno,
which walks with the rigged dice,
of Hierarchies,
through the bottomless pockets,
of the Faith,
of the Nobody.

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**66. The Cemeteries of Words which have remained to
us**

I closed the Windows of Memories,
so as not to enter me the ruthless frost,
of the Depressions of the Absurd,
from the Cemeteries of Words,
which have remained to us,
what wander aimlessly,
with decomposed Glances,
through the homeless Days,
whose Hearts of Desert,
are still beating the exact time of the Pain,
for us,
whenever we see,
the Wings of Sky of the Distances,
what, we think they unite us,
the Destinies,
so alienated,
from their own Self,
so that if they leaned on them,
all the Dreams of lead,
of this World,
it would not be harder for them,
and they would not feel more crushed,
than by a single Step ,
made by ourselves,
together with Loneliness.

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67. The street of the Unconsciousness

Branches of Dreams,
hit in the chipped Windows,
of the homeless Days,
broken later,
by our Destinies,
which can no longer hear,
the shouts, deaf,
of the Hopes,
which beat through the Hearts of Desert,
of the Depressions of the Absurd,
of the Illusions of Life and Death,
which pass us,
on the barely visible Zebras,
of Good and Evil,
the street of the Unconsciousness,
which ends,
at the massive gates,
of the Cemeteries of the Glances,
more and more decomposed,
by the lead of the Sky,
from the sharp Meanings,
of the Non-Senses of Existence.

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68. Where they end up in the Pains of Creation

Charismatic Anchors of Glances,
are guarding the hit port,
by the foamy waves,
of the Eternities of Moments,
from the Champagne of Hopes,
which we no longer opened it, never,
for the Love,
what, still beats exhausted,
at the locked door of our Destiny,
what drives her away,
being forced,
by, the Illusions of Life and Death,
from the Hearts of Desert,
of the Nobody,
where they end up in the Pains of Creation,
of some new Cemeteries of Dreams,
of the Depressions of the Charismatic Absurd,
which build the Inferno,
of the Non-Senses of Existence.

SORIN CERIN
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-Philosophical poems

69. To write to you Love

Crucified,
on the homeless Days,
of the Despair,
I try,
to write you Love,
beyond this Inferno,
of the Happiness of Vanities.

Even if I use,
the gnawed and moldy pages,
of the charismatic Glances,
and destructive,
of the Illusions of Life and Death,
and I'm writing to you,
with fire letters,
of the Depressions of the Charismatic Absurd,
what burn my whirlwind of the Soul,
from the ashes of which,
are trying to build,
Dust of falling stars,
what will be thrown away,

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in the Eyes of Heaven,
of the Loneliness,
without you,
I still decided,
to write to you,
Love.

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70. Before His venom Most Holy

Rays of Happiness,
flood the Darkness,
of the Depressions of the Charismatic Absurd,
letting the Divine Light,
to open wide the gates of Dreams,
about the Memories from the Future,
of the Love,
which the Illusions of Life and Death,
they always kept them closed to us,
for the fear that we will escape,
from the slavery of the Inferno,
which maintains the Paradise,
of a God,
of the Mistakes of the Creation,
of the Original Sins,
which he committed them on our behalf,
for us to become His slaves,
through the Cathedrals of Pain,
where we have to kneel,
before His venom,
Most Holy.

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71. Always unfulfilled under the protection of Nobody

Icons Miracles Workers,
to the Depressions of the Charismatic Absurd,
which drown us with their bodies,
what want to be the guides of Inferno,
so happy,
of the homeless Days,
which are given to us for to live,
begging at the gates of Pains,
a crumb of Despair,
just not to lose our Consciousness,
of the Illusions of Life and Death,
which runs with us,
on the helpless Zebras,
of the Passings toward Death,
of the Dreams of Love,
what they will remain,
always unfulfilled,
under the protection of Nobody.

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72. For the crushed and exhausted bodies

Clouds of dark and sad Glances,
rain with Tears of Wind,
over the Walls of Hopes,
which ascend toward the Heavens of the Nobody,
the Paradoxes,
of the Depressions of the Charismatic Absurd,
beyond the bars,
of the Illusions of Life and Death,
for to serve us,
from the cups of desert,
of the Inferno,
the whole agglomeration,
of the Pains,
which gave birth to the Knowledge,
of the Mistakes of the Creation,
of the Original Sins,
of the Hearts of Desert,
through which we still haunt,
in search of redemptive Death,
for the crushed and exhausted bodies,
of our homeless Days.

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73. So many Sunsets of the Pains

Without Pain,
there would have been no Knowledge,
and nor Mistakes of the Creation.

We would no longer have been obliged,
to pay tribute,
with the Inferno,
of the Depressions of the Charismatic Absurd,
of the Illusions of Life and Death,
of the Paradise,
indifferent and cruel,
of a God,
what seems so disinterested,
by, the Mistakes of his Creation,
that he leaves to chance,
His Original Sins,
to decimate us,
the Sacredness of Genes,
from the Blood of the Ancestors,
of so many and so many,
Sunsets of the Pains,

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for which Nobody,
I do not think,
that he will ever pay us,
with the Love we have lost,
beyond this Incarnation,
with Dice, of Destinies falsified,
by Vanity.

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74. To serve us

Tears of Wind,
shed by the pitchers,
of the homeless Days,
on the Walls, that separate,
the Being from the Non-Being,
on the Zebras of Good and Evil,
which we pass them alongside Death,
to fulfill our Destiny,
of the Illusions of the Non-Senses of the Existence,
which gave us,
the Depressions of the Charismatic Absurd,
to serve us,
the Art, of Living Statues,
of the Vanities,
whose Despairs,
we must interpret them to perfection,
in the Mud of this Incarnation,
which in the end will remain,
of the Nobody.

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75. To choose what kind of Steps we want

Coffins of Meanings,
they carry us the exhausted bodies of the Dreams,
toward the Cemeteries of Words,
where are buried,
the Eternities of the Moments,
which have ended,
at the holy soles,
of the homeless Days,
from our Lonelinesses,
struck by the lightnings,
of the Depressions of the Absurd,
whose charisma,
has inclined the Illusions of Life and Death,
to leave us alone,
to choose what kind of Steps we want,
on the Zebra of the Despairs,
on which pass,
the Hopes of Love,
which flow us,
through the riverbeds of the Wrinkles,
of so many and so many,
Pains.

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76. We represent them daily

We are a song,
endless, of swan,
of the Illusions of the Non-Senses of the Existence,
from which Destiny makes,
cigars,
in order to satisfy us,
the vain Dreams,
whose smoke is lost,
between the spread fingers,
of the Living Statues,
which we represent daily,
washing the Showcases of the Eyes of Heaven,
of the Eternities of killed Moments,
with the tears of Dawn of the Nobody,
in the applause of Loneliness,
of the Depressions of the Charismatic Absurd.

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77. The Great Rediscovery of the Hour of Death

Waterfalls of Memories,
hurt the Future,
with the commotion of the Pain,
which flows into the Nothingness,
what has forsaken us,
the Illusions of Life and Death,
in his way,
toward the Endlessness of the Stars of Eternity,
on which the diamonds of Loves shine,
mounted on the wedding rings of Immortality,
which will never be of lead again,
as in the Inferno of the Zebras of Good and Evil,
which they were obliged to cross,
the Eternities of Moments,
sacrificed for the glory of Pain,
which has consumed us,
crushing us with her heavy and careless Steps,
the Love,
which we will never see them again,
after the Great Rediscovery,

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of the Hour of Death,
where our Death dies,
and we see again, the Subconscious Stranger,
of the Absolute Truth,
who has been waiting for us for a lifetime,
to show us the Way to Ourselves.

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Recently, I, Sorin Cerin, received DNA tests regarding my ethnic origin, which can also be found on the company's website, which is called MYHeritage, analyzes which can be found at the following web address::

<https://www.myheritage.ro/dna/ethnicity/intro/9P148HILE1BJ6DHBEPQMAGINAD55GI3AC93N2DBL8LLKISB28D278ARPEPR5GIJ7756MASQFECOL0GBBD9IL4IA8ALM3IPB76185EMG>

**<https://twitter.com/SorinCerin>
https://www.myheritage.com/member-810251981_512387921/sorin-cerin**

<https://www.myheritage.com/dna/ethnicity/512387921>

For historians and researchers who want to study the biography of Sorin Cerin, the results of the DNA test for Sorin Cerin are

**61.0% of Balkan origin
27.5% are of Greek origin and from southern Italy
7.7% of West Asian origin
3.8% of Ashkenazi Jewish origin.**

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The text about my life in this encyclopedia of philosophy seems to me the best. For example, I left definitive journalism in 2000 and dedicated myself to writing, more precisely, to literature and philosophy. Why did I do this? Because I realized that I live in a world so corrupt and petty that journalism itself is a mirror of it. If you tell the truth and create another mirror of the world of journalism, you will be removed or killed. Because I wrote about the mafia that wanted to steal Romania's gold reserves, namely, the Rosia Montana fields, I was threatened with death. You will find more details in another future book about my life. All I knew how to do best after I left journalism was philosophy and literature. (Sorin Cerin)

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[[φ]] Philosophy Wiki Philosophy

https://philosophy.fandom.com/wiki/Sorin_Cerin

Sorin Cerin



Philosopher, Logician, Essayist, Poet

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Born:

November, 25, 1963, Baia Mare, Romania

Works:

Sorin Cerin: The Coaxialism-Final edition, Wisdom Collection - 16.777 Philosophical Aphorisms, The Transcendental Coaxiological Mathematics, The Coaxiological Logic, The Philosophy of Artificial Intelligence, The Future of Artificial Intelligence etc.

Notable ideas

The Coaxialism, Wisdom Collection, The Coaxiological Logic, The Transcendental Coaxiological Mathematics, The Philosophy of Artificial Intelligence

Sorin Cerin [s'ɔ:ɪn s'ɛɪn], [s'ɔ:ɪn s'ɛɪn], [s'ɔ:ɪ_n s'ɛɪ_n] born **Sorin Hodorogea** (*born November 25, 1963, Baia Mare, Romania*) is a Romanian Philosopher and Logician, creator of **The Philosophical Works of the Coaxialism**, Essayist and Author of the monumental work entitled **Wisdom Collection**, considered one of the most prominent thinkers of the gnomic genre in the world also a remarkable Existentialist Poet of the 21st century and Novelist of **Balkan** and **Greek** origin. Sorin Cerin is an existentialist poet whose existentialist philosophical poems are quoted by specialists alongside philosophers, poets and existentialist authors such as Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre or Søren Kierkegaard but also the author of a new philosophical system called **Coaxialism**. Sorin Cerin is especially sought after by the general public, among existentialist poets and philosophers, both for his existentialist philosophical poems that focus mainly on Love, Existence, Illusion, Absurd or Death, and for philosophical aphorism, structured in several volumes, and previously published in various publishing houses, to be later reunited under the aegis of a single monumental volume, entitled **Wisdom Collection**. This title first

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appeared in 2009, which together with the future editions of Sorin Cerin's **Wisdom Collections** from the following years, brought him fame and international recognition, for which, Sorin Cerin, is considered to be one of the most representative existentialist philosophers and poets, but, also author of wisdom, author of philosophical aphorisms or thinker of the sapiential genre, worldwide. The themes of **Wisdom Collection** are varied, depending on each volume that composes it. Among the favorite themes of the **Wisdom Collection**, we can list: Immortality, Death, Illusion and Reality, Wisdom, Illumination, the Sin, Paradise and Inferno, Vanity, etc. It is worth mentioning, for example, that out of the 22 volumes of philosophical aphorisms that cover the 2020 edition of the **Wisdom Collection**, 6 volumes are dedicated to Artificial Intelligence and especially to the developers of Artificial Intelligence. Many philosophical aphorisms from **Wisdom Collection** are selected in various publications or prestigious anthologies of the world. The entire philosophical work that forms **The Coaxialism**, from certain stages of its conception, but also the aphoristic works from the **Wisdom Collection**, from certain stages of their conception, were reunited in other collections of philosophical-religious works, much wider, combining philosophical studies with philosophical aphorisms, such as collection entitled **Bible of the Light**. In 2014 Sorin Cerin published the book entitled **The Illuminati Bible**, which is a continuation of his first book **Bible of the Light**, to which new volumes of aphorisms are added, namely, **Illumination aphorisms**, **The Sin aphorisms**, **Paradise and Inferno aphorisms**, **Freedom - aphorisms**, etc. In 2021, appears **Illuminati Bible of Divine Light** which is the most complete version of previous bibles about which Sorin Cerin states that is an ontological and gnoseological

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philosophical work but also the fact that **philosophy is the religion of the future**. The first part of **Illuminati Bible of Divine Light**, consists of the whole book entitled **Sorin Cerin: The Coaxialism - Final edition** and the second part of the book is made up of **Wisdom Collection** with its **16,777 philosophical aphorisms**. Sorin Cerin defines the term of **Coaxiological Psychology** as a result of the development of **The Transcendental Coaxiological Mathematics** whose foundation is based on transcendental numbers and functions, on **Coaxiological Logic** but also on the principles of **Coaxialism**. **Coaxiological Psychology** being not only the future psychology in the sense of Sorin Cerin, which will be applicable to the human being but also to **Artificial Intelligence**. Sorin Cerin is a member of the Society of French Poets (Société des poètes français) the oldest and most prestigious poetry society in France based in Paris, and also of the Society of Poets and Artists of France. (Société des poètes et artistes de France)

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Biography

Early Life

In 1963, in November, on the 25th, Sorin Hodorogea, the future philosopher and poet **Sorin Cerin**, was born in Baia Mare, Maramureș county, Romania. He spent the first years of his childhood at the Parish of his grandfather who was a priest in Săuca, Satu Mare County, where the child Sorin Hodorogea also graduated the first primary class. The building of that parish is also the house where the Hungarian writer Ferenc Kölcsey grew up. After that, his grandfather moved to Baia Mare, where Sorin Hodorogea attended general school no. 6 in Baia Mare and Gheorghe Sincai High School. In the first years of general school, Sorin Hodorogea is passionate about model aircraft, obtaining numerous awards with different classes of ,model

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aircraft. After finishing high school, he moved to Bucharest, the capital of Romania, where he attended the Aldo Moro Institute of Italian Language and Culture. In 1987 he married the lawyer Mariana Cerin , then a student, and agreed to take her name Cerin.He motivates this gesture by the fact that he used the name Cerin as a literary pseudonym long before.The name Cerin taken in 1987 became from a literary pseudonym the official name worn in the identity documents of Sorin Cerin. About this aspect Sorin Cerin state in the biographical notes at the foot of his book:Let's dance love - Philosophical poem,pages 128-142, to biographical notes.

Revolution and Exile

Sorin Cerin takes part in the Romanian Revolution of 1989, which finds him in Bucharest. In those hot days, he joined the democratic forces fighting the communist dictatorships. Sorin Cerin becomes editor of, the daily Dreptatea (Justice), a newspaper that the fight against the members of the former Communist dictatorship that did not want to lose its privileges. The headquarters of this newspaper was devastated several times by security agents disguised as miners who in those turbulent years after the Romanian Revolution tried to restore the old dictatorship. In 1990, due to the former members of Ceausescu's Securitate who put him his life in danger, being threatened several times with death, Sorin Cerin chose the path of exile and took refuge in the United States,where he applied for political asylum, which was granted.in New York City in 1990. In the United States, Sorin Cerin lives in several cities, such as New York City, north of Brooklyn, on Metropolitan Avenue, in Las Vegas, Nevada or Dallas, Texas. In 1997 he returned to Romania, believing that the old communist structures were no longer so influential, but he was wrong, because he chose to leave Romania again, but this time as a

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press correspondent for Australia. In Australia, Sorin Cerin lives in Melbourne and Brisbane. While Sorin Cerin broadcast news about the former members of the Romanian Securitate who were dealing with drug trafficking in Melbourne at the time, Sorin Cerin is threatened with death, a fact recorded by the newspaper Ziua, under the title: **The correspondent of the newspaper Ziua from Australia is threatened with death by Romanian ambassador to Australia.** Sorin Cerin transmitted for the first time from Australia, news about the former members of the Securitate of the dictatorial regime of Nicolae Ceausescu who were dealing at that time with the abusive sale of the largest gold deposit in Eastern Europe that belonged to Romania, the one from Roșia Montană or with drug trafficking., Romania's ambassador to Australia at the time, Ioan Gâf Deac the one who threatened Sorin Cerin with death, was part of the former Securitate. of Nicolae Ceaușescu. Due to these incidents, the respective ambassador was fired, always trying to take revenge on Sorin Cerin through various traitors employees of the Romanian secret services. In 2000, Sorin Cerin married the engineer Dana Cristina Gorincioiu. Starting with the year 2000, Sorin Cerin dedicates himself entirely to literature and later to philosophy, leaving journalism forever. However, political forces loyal to the old communist dictatorship have always harassed Sorin Cerin, including on the English Wikipedia, or Romanian Wikipedia, using as intermediaries various users, traitors of the Romanian secret services working undercover on Wikipedia. **These are the reasons why is Sorin Cerin censored by Wikipedia.**

Censorship and Discrimination

Sorin Cerin is considered by specialists as one of the most important poets and philosophers of Romanian

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origin, in the most prestigious cultural publications is banned on Wikipedia. From 2006 until now, the article Sorin Cerin is restricted, being banned on English Wikipedia. No one can ask for the recovery of this article, only administrators can do this. Although in these many years Sorin Cerin's notability has increased considerably through the countless reviews published in the most prestigious publications and signed by the most important specialists in the field. The recovery of Sorin Cerin's article is protected from so-called vandalism. In fact, it is a disguised way of not letting users demand the recovery of the article on the grounds that Sorin Cerin is long the most notable writer in Romania. We are talking about recovery because in 2006 the article Sorin Cerin was deleted for unrealistic reasons of notability by some Romanian users, who hated Sorin Cerin, while collaborating on the English Wikipedia. Immediately after the onerous deletion made by the Romanians, on the English Wikipedia, **the article was urgently replaced by American users on the grounds that it turned out that the article meets all the conditions of notability.** Less than a week after recovery of the article Sorin Cerin on the English Wikipedia, an American user Jmabel who posted photos with him on the streets of Romania, who writes on his user page about his stay in Romania, immediately requested the deletion of the article Sorin Cerin and the placing of this article under the interdiction of being able to be recreated. Thus, for many years, this article is banned and cannot be recreated by users. Ambassador Ioan Gaf Deac's people, traitors to the Romanian secret services, also misled users of other wikipedias in other languages. Thus, they managed to deceive the users of the wikipedias in French, German, Portuguese, Spanish, Italian and others, that the article Sorin Cerin from their wikipedias would be

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spam and therefore had to be deleted. This lie bore fruit, though the truth was quite different.

Books about Wikipedia signed by Sorin Cerin

Sorin Cerin considered in his books dedicated to Wikipedia and entitled, the first book: Procesul Wikipedia- Drepturile Omului, Serviciile Secrete si Justitia in Romania (The Wikipedia Process - Human Rights, Secret Services and Justice in Romania) and the second book: Wikipedia: Pseudo- encyclopedia of the lie, censorship and misinformation, that the Wikipedia project is wonderful only that it can be perceived by certain interest groups in a weapon contrary to the causes for which it was created.

Sorin Cerin shows in his two books about Wikipedia the way in which the traitors of the Romanian secret services, who cannot accept the alliance with Nato and the United States, perverted the true purposes for which Wikipedia was created. Sorin Cerin was among the

initiators who refounded a democratic party in Romania, which did not agree with the communist doctrine, communist secret services in Romania, called Securitate, who were later re-employed in Romania's new Secret Services. after the December 1989 Revolution. These members of the Romanian Secret Service never accepted the fact that Sorin Cerin was among the initiators who refounded a democratic party in Romania, which did not agree with the communist doctrine, based on dictatorship. That is why they did not accept that Sorin Cerin be seen by the general public at his true value, all those who would have wanted to request the recovery of the article Sorin Cerin, although they would have had every reason to prove their notability, could do nothing because the article Sorin Cerin is forbidden to be recovered. Even the author Sorin Cerin has written and published dozens of books, even if dozens of literary critics, specialists have written about his

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work, even if all these are new things compared to the known ones. in 2006, anyone trying to recover the Sorin Cerin article is stopped from recreation, on the grounds that the Sorin Cerin article is protected from vandalism. In fact, protection against so-called vandalism is vandalism in itself, an ugly censorship that was once practiced in the darkest dictatorships of mankind.

Academic Recognition

In the field of philosophical aphorisms

Sorin Cerin debuted at the **Paco publishing house** in Bucharest, in 2003 with the novel *Destiny*, a traditional publishing house to which he remained faithful for many years, and to which he would publish both his philosophical studies and several volumes of philosophical poetry, as well as his first volumes. of aphorisms. In 2009 Sorin Cerin published at the prestigious **Eminescu publishing house** also a traditional publishing house, the first edition of the famous **Wisdom Collection**. All this time, in parallel, Sorin Cerin publishes in the United States, in English translation, a large part of these books. After the publication of the first edition of the **Wisdom Collection**, important personalities of Romanian culture wrote about it, such as philosophy PhD Professor **Gheorghe Vladutescu** from the **University of Bucharest**, who is also a member of the **Romanian Academy**, which mentioned in *Literary Destiny* from Canada pages 26 and 27, nr.8, December 2009, *Oglinda literară* (Literary Mirror) nr.97, January 2010, page 5296 that: "**Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training. And in Romanian culture is rich tradition.**

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Mr.Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others.All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them. ". end quote.

PhD Professor **Ion Dodu Balan**,an important literary critic, former dean of the literature department of the **University of Bucharest**.In his review,from the Literary Mirror (Oglinda Literara) no. 88, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April - May, page.14-15, **Ion Dodu Balan**, mentioned that:"**Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. "** after that Ion Dodu Balan compares Sorin Cerin with important names of universal culture.Among these we mention: **Homer, Marcus Aurelius, François de La Rochefoucauld, Baltasar Gracian, Arthur Schopenhauer** and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to **Anton Pann, Constantin Negruzzi, Mihai Eminescu, Nicolae Iorga, Garabet Ibrăileanu, Lucian Blaga and George Călinescu.**

In 2020 the **Bulgarian Sveta na Knigite publishing house** .he will translate and publish the **Wisdom Collection** by Sorin Cerin, under the title **Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms)** by Sorin Cerin,proving once again the recognition of his work internationally.

In the field of philosophical studies

In the philosophical field, **PhD Henrieta Anisoara Serban** researcher at the Institute of Philosophy of the **Romanian Academy**, writes a detailed review of **the Coaxialism**, as Sorin Cerin's philosophical system is called.**Henrieta**

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Anisoara Serban remarks about **the Coaxialism**, in the year 2007, that:"**This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis....**," end quote.

Professor Theodor Codreanu published in the magazine **Oglinda literara nr.167, pages 11283**-the article entitled **Dualism as a temptation of rationalism**. dedicates to Sorin Cerin's philosophical system but also to his aphoristic work, which he claims would contain aphorisms that will face time, an article that PhD Professor **Theodor Codreanu** will develop in his book entitled **Anamorphoses**, published in 2017 by Scara publishing house in Bucharest, pages 130-147, ISBN, 978-606-94011-9-4., a recognized academic work, where an entire book chapter is dedicated to **Sorin Cerin. Theodor Codreanu** remarks about the Coaxialism that:" **... the Coaxialism seems to be bordering on paradoxism, but it is much more than that, approaching, rather, the dualistic philosophical and religious systems, culminating in Gnosticism and, at first sight, in Cartesian rationalism...**" end quote.

In the field of philosophical poetry

In 2015, eLiteratura publishing house, another prestigious publishing house in Romania, published five new volumes of philosophical poetry for Sorin Cerin, books edited by the publisher Vasile Poenaru, within a project developed by the Writers' Union of Romania. Regarding the poetic work also worth mentioning are the Professors Alexandru Cistelean, considered the most important contemporary critic for poetry by the other literary critics of Romania. PhD **Alexandru Cistelean** at the **Petru Maior University of Târgu Mureș** considers under the title, **Between reflection and attitude** in the Familia (magazine)nr.11-12 November-December 2015, pag.16-18, **that for almost centuries**

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Romanian literary critics say that philosophical poetry is very difficult to achieve and that many have tried in Romanian literature to write philosophical poetry in vain because they failed, but Sorin Cerin is the only one who has successfully succeeded, being for the first time in Romanian literature when philosophical poetry is truly a success. For this reason Sorin Cerin is a unique top, which can hardly be matched,because says Alexandru Cistelean:"One approach among all risky - not of today, yesterday, but from always - because he tend to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by **Titu Maiorescu**, to **Panait Cerna**, about "**philosophical poetry**," because the poet, them knows, and, he very well, and precisely that wants to face: the risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual.Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passionate, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise, and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies.Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat. " end the quote.

We must also remember the PhD Professor from **Babeş-Bolyai University in Cluj-Napoca**, **Ştefan Borbély**, who considers in Romanian magazine **Contemporanul (The Contemporary)**, no. 10, October 2020, on page 5, under the title,**Gnoses of Sorin Cerin** that: "Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of an **autarchic**

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system having as its origin **Manichaeism**, and that the poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and **the Absurd**), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of **the Absolute**." end the quote.

Definitely worth mentioning as well the PhD Professor **Elvira Sorohan from Alexandru Ioan Cuza University**, which attributes the literary work of Sorin Cerin as belonging to existentialism, in the review of Convorbiri Literare (Literary Talks) in the September 2015 issue, pages 25-28, entitled: **An Existentialist Poet of the 21st Century**. Professor Elvira Sorohan in the **article An existentialist poet from the 21st century** published in Convorbiri Literare (Literary Talks), refers to an article written by Magda Cârnelci regarding Trans-poetry, and published in România Literară (Literary Romania) where it is specified what is the true, brilliant poetry, the great poetry which the poets of the last century covet. **Elvira Sorohan stated in the article written by her that only Sorin Cerin fully managed this to create the great and brilliant poetry called, Trans-poetry. Moreover, Elvira Sorohan mention that Sorin Cerin does not lack the inspiration coveted by other poets who should follow his path.** Many others Professors from different Universities, such as Maria-Ana Tupan, which said that: "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from Emil Cioran's philosophical essays". Many other professors, prestigious literary critics have written about Sorin Cerin. Among them would be: Cornel Ungureanu, Mircea Muthu, Ion Vlad etc.

Sorin Cerin's works has been reviewed in the most prestigious publications of Romania, such as

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Contemporanul , **Convorbiri Literare** or **Familia** (magazine), but also in publications published in other countries or continents, such as the cultural magazine **Destine literare (Literary Destinies)** which appears in **the United States and Canada**, where Sorin Cerin is published in each issue of the magazine, in series, starting with issue 8 and ending with issue 4 only to appear sporadically in the other issues such as in the April - May issue 5 of the magazine Sorin Cerin is also published in the prestigious multilingual culture magazine that appears in France, entitled, **Levure Literaire**

In 2021 the French publishing house **Stellamaris** publishes in France the collection of poems signed by Sorin Cerin, which is entitled:: **Le non-sens de l'existence et de l'éternité** (The Non-Sense of Existence and Eternity)

This collection,appreciated by French literary critics as a success. The literary critic who signs with the pseudonym **LivresdAvril** points out in the prestigious French publication **Babelio** of October 17, 2021 under the title **The Nonsense of Existence and Eternity by Sorin Cerin**, that, I quote: Thank you Editions Stellamaris and La Masse Critique for sending this book. Immersing yourself in a collection of contemporary poetry is a bit like watching a Dogme95 movie after you're tired of success. In short, it hits (often) and surprises (always). In "The Nonsense of Existence and Eternity", the Romanian poet Sorin Cerin tries to put in each poem all his existentialist philosophy, to reconcile the ephemeral and eternity. If this book will not reconcile those who are angry with poetry, it has a special music, a unity of tone (with a recurring lexical field: "illusions of life and death", "cemeteries of words", etc.), as if the poems they would answer each other, where each was an echo of the previous one. If the texts are sometimes with hidden meanings (with the impression that some are part of

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automatic writing), dark or political (sharp spikes against the excesses of consumer society), Sorin Cerin fortunately leaves little hope in the second part. I end the quote.[130] The Nonsense of Existence and Eternity contains a number of 154 philosophical poems, which in turn made up two collections of philosophical poems that appeared in Romania and the United States entitled, **The Non-Sense of Existence - Philosophical poems** and **I Believed in the Eternity of Love - Philosophical poems**.

Starting with 2020, Sorin Cerin became a philosopher in the school curriculum, becoming the subject of exams for students.

As a result of recognizing his work, in 2020 Sorin Cerin is admitted as a member of the **Society of French Writers (Société des poètes français)**, the most prestigious and oldest poetry society in France.

Critical references about Coaxialism

Specialists have written many reviews **about Sorin Cerin's philosophical system entitled Coaxialism**. Among them are the review signed by **Henrieta Anisoara Șerban**, researcher at the Institute of Philosophy of the Romanian Academy and that of Professor **Theodor Codreanu**.

Henrieta Anisoara Șerban remarks in the year 2007, that: "**This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis**, the volume brings to the fore a original vision concerning the truth (and the illusion), the absolut and the life, into the philosophical conversation of humanity. "What else are we, but a mad dream of an angel, taken up with himself, lost somewhere within the hierarchy of numerology?" (p.5), asks the author, triggering a captivating odyssey, with an opening towards the philosophy of conscience, contextualism and mind philosophy, that is relevant for the critique of the representationalism and postmodernism.

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Coaxialism is structured in 11 chapters. They may be interpreted in triads.

Therefore, the first three chapters could stand as an introduction to the thematic realm of coaxiology. The first chapter is concerned with “The purpose, the hierarchy, the birth of numerology and of the Primordial Factor ONE”, the second chapter treats “The Instinct, the Matrix, the Order and Disorder, the Dogma”, and the third chapter “The State of the fact, the Opened Knowledge and the Closed Knowledge, the Coaxialism and the Coaxiology”. Then, the next triad would be constituted by the interpretation of three aspects related to human exemplarity, via the chapters entitled “The Print and the Karmic Print, the Geniality”, “Love or the individual Conscience of the Human Being” and “Consciousness or the knowledge in Coaxiology”. And, the last triad, say, of a semantical and hermeneutical nature, approaches “Reflections on philosophy, the Alien within the Being, the Dimension of Life”, “The Semantical Coaxiology” and “The Semantical Truth, the Semantical Knowledge, the Semantical Mirror and the Reason of Creation”. The tenth chapter, named “Semantical Ontology, Neoontology, and Coaxiology, the Semantical Structuring of Our Matrix”, capitalizes on the ideas from the preceeding philosophical architecture. Eventually, the last chapter offers specific mathematical models of the ideas and concepts that are exposed within the book, along with the relationships among them. In an architecture of philosophical ideas with influences from **Arthur Schopenhauer**, **Friedrich Nietzsche** and **Ludwig Wittgenstein**, the author states the principles of what he labels as the “coaxialism”: 1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy, 2. Man shall never neither know the Absolute Truth nor the

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Absolute Knowledge, for his entire existence is based on the Illusion of Life, 3. Any philosophical system or philosopher pretending that he or she speaks the Truth is a liar, 4. The Coaxialism is, by excellence, a philosophy that does NOT pretend that it speaks the Truth, yet accepting certain applications sustaining the reference of the Illusion of Life to the Truth, 5. The Essence of the Truth consists in its reflection in the Elements appeared before it, as there are the elements of the Opened Knowledge deriving from the Current Situation, 6.

The Coaxialism accepts the operations with the opposites of the opposites of the Existence, with or without a compulsory reference to such opposites, determining the coaxiology, 7. Each Antithetical has, to the Infinity, another Antithetical, which is identical to it, 8. The farther is an Antithetical situated, that is the more opposites are intercalated (between itself and its Antithetical), the more accentuated the similarities, and the less opposites are intercalated between the two Elements, the more accentuated the dissimilarities, 9. As well as we can conceive Universes without a corresponding substrate into the Existence, we can conceive Knowledge without a corresponding substrate into the essence, that is, without a subject, 10. The Factor is going to be always the opposite of the infinity to which it would relate as a finite quantity, the same way as the Knowledge relates to the lack of knowledge, and Life, to Death. Within a Coaxial perspective, the Factor shall be an equivalent to God, the Unique Creator, and yet Aleatory in relationship with its worlds 11. Within the Worlds of each Creator, unique and Aleatory Factor are to be reflected all the other Creators, all the unique and Aleatory Factors, as numbers, starting from ONE, that is the Primordial Factor, all the way to the Infinite minus ONE Factors of Creation, all Unique and

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Aleatory. (p.5-7) Certainly, someone may ask how is such a unitary cuantics going to be sustained? But to rise seriously such a question would mean to miss the point that here we have mathematical metaphors, suggestive models, and not a calculus leading to the Metaphysical Truth (which would at the same time contradict the very coaxiological principles). The bounty of capital letters and underlining in the text speak volumes of the American experience of the author, emphasising as well, with a certain irony, the endeavour to capture meaning, the thirst for absolute, for perfection, for the Truth and for the pure idea, central to all philosophies. Thus, given the following quote, I can at once offer exemplification for the above observation and clarify a column-idea of this intriguing work: “The Coaxiology is a philosophy capable of determining in depth the importance of the Factor (...) – which is also a number, I have to note, among other aspects it provided. It is produced by the Essence of an Element of the Matrix Status Quo, or by the Instinct. (...) The Factor is going to be the demiurge who, via his own capacity of consciousness should include in himself always new and newer Elements of the Closed Knowledge, also assessing, though, without knowing them into detail, Elements of the Opened Knowledge. (...) Man is such a Factor despite the fact that he is situated hierarchically much lower in comparison to the Great Creators.” (p.51-2) The author explains the coaxial (and eventually, structuralist) manner to investigate the world, as a paradoxical mix of good and evil, divine and demonic, humane and rational, a mix giving birth to the Illusion of Life and being sustained, grace of a feed-back, precisely by this Illusion of Life. (P.53 sq.) “Don’t you know that only in the lakes with muddy bottom the water-lily blossom?” was asking, the 20th century Romanian philosopher, **Lucian Blaga**, rhetorically, and already “coaxial”. The

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philosophical poetry of Mihai Eminescu is consecrated to the illusion of life. It reflects, as an illustration, in the poem “Floare albastr?” (“Blue Flower”, a Romantic motive, and yet, a coaxial motive, that appears within the German literature, at **Novalis**, or at **Leopardi**) the paradoxical marriage of the infinite with the wishes. This is a metaphor for the paradoxical marriage between the philosophical Knowledge, aiming at the absolute and the terrestrial Knowledge, through love, afflicting human’s heart, as a creative factor, stimulated by affection. As well as in his literature, Sorin Cerin accomplishes to express himself capitalizing at once the universal philosophy and on the great Romanian philosophical successes. For example, as she turns the pages of the book, the reader may have glimpses of Arthur Schopenhauer’s philosophy – let us recall that the human being, as a knowing subject, knows himself as a subject, endowed with a will and that he cannot become pure subject of knowledge unless his will vanishes, in order to eliminate the reference to what one can wish in relationship with the knowledge, since the representation is maimed by desire (The World as Will and Representation). The book sends to Nietzsche’s philosophy – see for instance the idea that “The apparent world is the only True one; the ‘real’ world is sheer lie”, from The Twilight of the Idols, ch. 3, aphorism 2. A more sensitive reader would find analogies with the philosophy of Emil Cioran, in The Trouble with Being Born. Coaxialism may recall **Ludwig Wittgenstein** II in that philosophy represents the (re)organisation of what we have always known, while language is to be considered an “activity”, a “game” framed into certain “forms of life”, a summation of different phenomena, maybe related to one another, but in very different manners. As for the “Truth” one may associate the following suggestive line from the Philosophical

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Investigations, Oxford, 1953, 9, § 68: the strength of the thread does not rely in the fact that each fibre goes from end to end but in the overlapping of many fibres. At the same time, the idea of a creative factor “struggling” with the world to draw forth only partial and paradoxical Truths has from the very beginning strong echoes with the philosophy of mystery, as it appears within the work of **Lucian Blaga**. A similar analogy may be made with the figure of the “ironist” (proposed by **Richard Rorty**), at her turn, “struggling” with the world, in order to educate herself into the various vocabularies (read “parallel cultural realities”). The comparison with Lucian Blaga does not stop here, the researcher connoisseur identifying avenues of investigation towards the “Luciferic” versus “Paradisic” Knowledge dichotomy, in analogy with the closed – opened Knowledge, with the Matrix, with the creative factor, etc. The work is also remarkable given its distinct literary qualities, the intriguing specific philosophical language developed in close relationship to the literary print, a distinguishing note for an interesting philosophical debut"

In 2015, **Professor Theodor Codreanu** published in the magazine **Oglinda literara nr.167, pages 11283-11285**, the article entitled Dualism as a temptation of rationalism. This article is developed in his book, entitled **Anamorphoses**, published in 2017 by Scara publishing house in Bucharest, pages 130-147, ISBN, 978-606-94011-9-4. Scara publishing house belonging to the Romanian Orthodox Church, BOR. In this study **Theodor Codreanu** claims that the entire structure of Sorin Cerin's literary work is based on the following aspects of the study, where I quote an excerpt from the study: "for me to reread the Essential Thoughts and to seek the clarification of the invasion of antitheses from aphorisms, reaching the

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"philosophical system" of Sorin Cerin from the volume **Coaxialism, Coaxiology, Numerology, Neoontology and Neognoseology (Paco Publishing House, Bucharest, 2007)**. This book explains the whole structure of Sorin Cerin's belletristic and aphoristic work. **The author's originality deserves a discussion, knowingly, beyond the impressionist reactions that the author has been diligently looking for in order to legitimize his entry into the Romanian and European cultural and literary canon.** In the pages dedicated to genius, Sorin Cerin considers that genius is not the work of education, of erudition, but of the Primordial Instinct, so that Coaxialism was born from such a beginning, putting in parentheses almost everything that was said in philosophy up to him, focusing on the Original Thought. In other words, to think through yourself, without sources, without erudition. Eminescu himself appreciated the old books for a similar reason. Consequently, Sorin Cerin eliminates intertextuality, his references to other philosophical or thinking systems being rare (Nicolai Hartmann, mentioned with the "operational ontology", Friedrich Nietzsche, in the matter of the Will, Albert Einstein for the introduction of relativism; the Bible, insofar as, it could support his ideas, etc.). Of course, there is a romantic pride hidden here (as an assumption of one's own genius!), that could evoke a form of individual narcissism on which, ultimately, the "neo-ontology" and "neognoseology" to which it aims. It is not missing from arsenal, the double-romantic, with the obsession of the stranger in us, whom Man has the emancipatory task of discovering, knowing and living in harmony / love with him, so that only then, will the human individual free himself from the God of religions, including from that of Christianity Moreover, only then will his thinking become coaxial.[,,,,,], **Sorin Cerin's**

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philosophical discourse, really interesting, often profound, deserving to attract the attention of the fellow guild members. [,,,,,], I categorized Sorin Cerin's philosophical, aphoristic and aesthetic discourse as paradoxist. The paradoxism (whose six manifestos were written by Florentin Smarandache), was intended to be, an avant-garde current, to undermine the literature of the old regime, in the '80s, based on the technique of antitheses, paradoxes, oxymoron, etc., with certain cynical / kynical finalities. A variant of paradoxism was cultivated and theorized by Ion Pachie Tatomiurescu, but in contrast with Florentin Smarandache, confirming Sorin Cerin's theory of opposites. **Coaxialism seems to be bordering on paradoxism, but it is much more than that, approaching, rather, the dualistic philosophical and religious systems, culminating in Gnosticism and, at first sight, in Cartesian rationalism.** Also, René Descartes, who wanted to be a faithful defender of Catholicism, has been accused of "atheism" and a forerunner of modern European Anthropocentrism. It is, after all, the danger to which any dualism is exposed, so that rationalism risks becoming "mysticism", leading to the utopias of modernity and postmodernity retouched monistic. In the vicinity of Christianity (or parallel to it), dualism took the most eloquent form in Manichaeism (Mani, 216 - 277, AD, being proclaimed by followers "the new Jesus") and Bogomilism (the Slavic Bulgarian version of Christianity, among 950- 1396, Gnostic form of Orthodoxy, with elements of survival in Cathars and Albigensians). **The antitheses concerned human thought (mythical, religious, philosophical, etc.) from the "beginnings", each thinker, philosophical system, religion trying to solve them in their own way. Sorin Cerin is also trying to find a solution of his own, relying**

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only on his own thought and risking either to rediscover the wheel, either having the good fortune to bring something new. His starting point is "postmodernist," apparently at least under the sign of a radical nihilism: "Nothing is True. Everything is a dream. Reality does not exist [,] as there is no life or death but their Illusion. " (Coaxialism, p. 4). We encounter a first illusion of self-centered thinking, because the author repeats, in his own terms, Nietzsche's famous statement: There are no facts, only interpretations, a phrase that has become the bible of the philosophizing and of the theory of the postmodern history Agnosticism, according to which pure reason has access, only to the phenomenon, never to the noumenon. And yet Sorin Cerin's "interpretation" refers rather to the agnosticism of Immanuel Kant according to whom pure reason has access only to the phenomenon, never to the noumenon. The latter is to be recognized in the phrase Absolute Truth, opposed to the Illusions of Life, to which he recognizes the status of applications to the truth, but, paradoxically, as a lie characteristic of the human being: " Why are they all a lie? Because Man is a lie of the nature of the Factor who conceived him. " (p. 9). And man is called a lie because he forgets " ,completely the true meaning of life [which] is to love" (p. 9). The Creator Factor (renaming the Creator transshipped in the language of political correctness !?), admits the author, is love, man forgetting this, although he is destined, by birth, to happiness. The lies, the Illusions of Life (why does Mr. Cerin forget to assimilate or distinguish them from the Indian Maya, where the opposition between samsara and nirvana ends in the emblematic formula: "everything is the suffering, everything is untruth"?), which are the very condition of human existence, are condemned to throw man

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into bivalent logic, of level 2, as he calls it, so that everything belonging to the sphere of Closed Knowledge is nourished from antitheses. From now on, among many other things, the author could have invoked the Hegelian tradition of solving antitheses by synthesis or that of Eminescu (the antitheses are life in, the hypostases, of the monstrous or reconciliation), continuing with the transfigured antinomies of Blaga, with Lupascian opposites solved at the level to the third matter (state T), but he prefers an boundless dualism, subject to Hierarchy: "Every Opposite has at Infinity another Opposite identical with it." (p. 5). The wording seems a contradiction in terms (another farce played by language?), because it is not, however, about the symmetry of parity, but the one of contrast, both being caught merging and breaking, numerologically: successively multiplied opposites tend towards resemblance (*coincidentia oppositorum*, from Cusanus reading?) the farther away they are one (point of departure) from the other (point of arrival); inversely, the contrast is maximum in the case of immediate opposites, of maximum proximity. Opposites thus unfold numerologically, between infinity and 0 / nothing, without 0 ever being reached. In the vast level of the Illusions of Life there can be no question of knowledge (the Truth cannot be known), but only of awareness: "Awareness is the Trace in which the Form of Knowledge will be poured, with the help of a Element-Mirror." (p. 21). We can ask ourselves again if Sorin Cerin's Trace has tangents with the trace / *archi-trace* of Jacques Derrida. We do not know. In any case, knowledge through the mirror is aware of the Ego (Person), that stranger we carry in us and from whom Sorin Cerin expects the return to the Primordial Instinct as love, through the Creator Factor that lies in every human being. Do we enter, willingly or unwillingly, into the space of

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Freudian libido, taken over by the Freudo-Marxist revolution of political correctness? Probably, if we follow the aphorism "The history of mankind was written by sex." (Essential thoughts, Paco Publishing House, Bucharest, 2013, p. 134). Hard to say again. Instinct is defined by the author as "the first image of Order" (Coaxialism, p. 27), so of Hierarchy, the entropy being the reverse of Instinct. The author speaks of Matrix and Purpose, our universe being self-caused: "in the beginning it was the effect of its own cause" (p. 30), which determines him not to believe in the popular Big Bang theory, because, it would be the product of Logical Coefficient 2 (p. 28). But his whole construction is based on bivalent logic, which throws us into a labyrinth of the contradictions. Is it an exhortation not to give credence to one's own construct? The precautionary measure comes from the fact that he does not assimilate his philosophy in search of the Absolute Truth: "Any philosophical system or philosopher who claims to tell the truth is a liar." (p. 4). Without seeking the truth, coaxialism believes in finding only the axis between antitheses that would ontologically legitimize both antitheses (neo-ontology). We would be deluded if we thought that Sorin Cerin is approaching the transdisciplinary method, looking for the point between two levels of Reality, beyond good and evil, as Nietzsche would say. His philosophy is meant to be a kind of secular, numerological monotheism, like the one God of the Old Testament, but paradoxically, dualistic, because God without the Devil does not exist! This hybrid could be included in the monist-dualistic category named by Ioan Petru Culianu. (Cf. The Dualist Gnosés of the West, translated from French, by Tereza Culianu-Petrescu, second ed., Polirom Publishing House, Iași, 2002, p. 20). Coaxiology is called the science of opposites (p. 46), and Coaxialism - "a new philosophy that superimposes

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Knowledge on the substratum that belonged to Existence by attributing it to other opposites of it [,] but also to Existence implicitly." (p. 45). One is the Creator Factor who gives birth to its Opposite, that is, God on, the Devil. Number One is the Instinct "which is in Everything and in All" (p. 34). Absolute Truth is related to Open Knowledge to which Closed Knowledge of people does not have access. There would be, according to the model of the Creator Factor, innumerable Creators, consonant with what Blaga called the creative destiny of man. And in Sorin Cerin's thinking there is a lot of talk about destiny. Every Great Creator and Unique Incidentally, has an open knowledge (the Absolute Truth) and a closed one, subject to the lie, to the Illusions of Life. Like the postmoderns, Sorin Cerin claims that, in his system, the traditional ontology is abandoned, "it loses absolutely any status, but all these opposites are coaxial, ie they have a common axis having a common denominator in the idea of substratum, whether it is mental or of any other nature. " (p. 47). In fact, by coaxial, the author understands the ontological equality of opposites, on the numerological background of the One, that dualistic monism that Ioan Petru Culianu was talking about. His God is dyadic, not Trinitarian, as in Christianity. The numerical identity of opposites (infinite on the scale of logical levels) is always "an infinity minus One", "we being at Level 2 of Logic" (p. 49). I think that this is the inevitable risk of Sorin Cerin's neo-ontology: the reduction of man, implicitly of divinity, at the level of bivalent logic. Being a Cartesian, he conceives a doimic God, totally ignoring that God is Trinity. Hence the devastating temptation to put the Devil on the same level as God, falling back into a Gnostic heresy of the kind of Bogomilism or Manichaeism. This is despite the fact that Sorin Cerin tries to distinguish between Satan and the

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Devil, although he constantly mixes them, as products, ultimately, by man. Rationalists easily slide into either deism or anthropocentric neo-humanism, with tendency to deny religions, as happens to Sorin Cerin. " end quote.

The Coaxialism: Philosophical system of Sorin Cerin

The Principles of the Coaxialism

The principles of Coaxialism are published starting with page 13 of the book: Sorin Cerin: **The Coaxialism - Final Edition.**

1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy.
2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge because his entire existence is based on the Illusion of Life.
3. Any philosophical system or philosopher which will pretend that says the Truth is liar.
4. The Coaxialism is, by excellence, the philosophy that does NOT pretend that it speaks the Truth, yet that accepts applications which sustain the reporting of the Illusion of Life to the Truth.
5. The Essence of the Truth consists in its reflection at the Elements appeared before its, as are those of Open Knowledge coming from the State of Fact.
6. The Coaxialism accepts operation with the opposites of the opposites of the Existence, with or without to be necessary the reporting to it, determining the Coaxiology.
7. Each Opposite has at Infinite another Opposite identical to it.
8. With as, an Opposite, is farther, so, between it and the Element opposable are inserted a larger number of opposites, with so the similarities between them will be

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more pronounced, and, with as, the number of opposites intercalated between the two Elements, will be smaller, with so, the contrasts between them will be more pronounced.

9. How can we speak of Universes without substrate in Existence, we can speak of the Knowledge without substrate in essence, hence, without subject.

10. The factor will always be the opposite of the infinity, face to which it will report as finite, just as the Knowledge is reported to the Un-knowledge, and the life to Death. In understanding coaxial, the Factor will be equivalent to God, the Unique Creator but and, by chance, face of his worlds.

11. In the worlds of each Creator Factor and Unique by Chance it will reflect all other Creator Factors and Unique by Chance under form of numbers, from ONE, which is the Primordial Factor, up to an infinite minus ONE of the Creator Factors and Unique Chance.

12. The Principles of the state of Conception become implicitly the Principles of the state of Conception of Coaxialism, becoming, and the continuation of the Principles of Coaxialism, which pass the frontier of the Infinite Semantic Mirror of Knowledge.

Thus God is the state of Conception that possesses the Deistic Domain.

13. Any Happening becomes Non-incidentally, if another precedes it.

14. A Happening can not occur, than once through a single Event.

15. The Happening Incidentally, or the Incidentally is the Creation, attributed only to Creators Factors. Thus Numerology is Creation.

16. Creation occurs only once through Happening, being everywhere in Knowledge.

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17. All that follows after the Incidentally (Creation) is the Non-incidentally Happening.

18. The Happening that has a precedent in Creation becomes Non-incidentally, being: Destiny.

19. Once with Destiny, the state of Conception delimits from its Creation, becoming the "Infinite Continuum" from Creation and not the one before Creation, thus God is over the Everything and Nowhere, being through Creation and to those before Creation the one that determines among others and the Destiny known by the Primordial Element of Knowledge from always and before the Everything for to be Primordial Element the Knowledge, Word and Symbol in the Everything - Endless, a cause of the Contradiction, which will determine among others from the Infinite: the Creation or the antechamber of Destiny. Creation does not obey to Destiny, being only once, a Happening Incidentally, while Destiny is subject to Creation being a Happening Non-incidentally. Any Happening in Knowledge becomes Incidentally (Creation) if it has no precedent and Non-incidentally (Destiny), if it has precedent. Any Happening as a Primordial Element can not be than only one, a Single Word from the Universal Pure Language, which can be neither Incidentally and nor Non-incidentally, because it is not subordinated or reflected in some way or another in the Primordial Element of Knowledge, becoming only the Primordial Element of Happening.

20. The God of Man is the Common Element that gave him his appearance, just as the God of other beings are their Common Elements. All these Common Elements of Beings are Typological compared to the Primordial Element of Knowledge, because their Primordial Elements (the Self of Beings) are Neotypological compared to the Primordial Element of Knowledge in the whose worlds are reflected and thus the reflection is made only through a Common

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Element, which becomes Typological and intermediate at the same time compared to the other two Primordial Elements, of Knowledge and of the Self which are Neotypological between them.

21. The God of Man or of Beings is reflected in the worlds of Creation of the Primordial Factor, of the Creator Factors and Unique Incidentally and of our Creator Factor and Unique Incidentally which by his creative essence becomes the Creator in the worlds where the God of the each Being in part (the Common Element) reflects his own its Typology. Thus God reaches us through the Creation of our Creator Factor as a Creator God, without Man being able to concretely discern his Typological connection with Creation, the God of Man superimposes on the Creator Factor becoming God of Man the Creator Factor which also gives meaning to human typology through Creation. The Creation occurring only once, what follows it is nothing but a glimpse of one portion or another of this Creation through the Infinite Mirror of Knowledge and implicitly of the Illusion given by it. Creation once Created will make room for Destiny, which can not Create than show (reflect, mirror, awareness or discern) the Creation through one way or another.

22. At the origin of Everything will be the First Analogy: Any Primordial Element is always located IN Infinity and never IN its exterior, because if we assign to the Primordial Infinite the notion of Everything, and only from this point of view, never, a Primordial Element will not be able to be outside of the Everything through which and this one is ultimately identified. Thus appears the First Analogy or the Analogy of the Everything. Thus, each Primordial Element will have to be found or to be in All the Other Primordial Elements, even if there are Neotypologies between them, the reflection will be done through a Common Primordial

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Element that will have a double quality of Typology compared to the two Neotypological Elements between them. Only the Typological Elements between them, can be found some in others.

23. Each Primordial Element is a Word that has a Meaning and Symbol of its, which is reflected as it is in the case of the Knowledge which is also such a Word, or is found, in the case when the Knowledge does not interpose, within other and other Meanings and Symbols, forming the Universal Pure Consciousness built on the Words of Universal Pure Language.

24. Universal Pure Consciousness has no connection in any possible or impossible form with Logic, the latter being a simple instrument used by the Illusion of Knowledge, therefore Universal Pure Consciousness is not based on Logic in any form and nor on Knowledge except in the extent to which this is a simple Primordial Element, hence, a simple Word, from the infinity of Words of Universal Pure Language.

25. At the origin of Everything seen only and only through the prism of Knowledge, follows two other Analogies which are: The Second Analogy or the Analogy of Knowledge, where in this Everything, appears the Semantic, Neosemantic and Periodic as a result of the Lack from Semantic, which from the point of view of Knowledge keeps place of Everything. It is valid only within the Primordial Element of Knowledge. Third Analogy The third analogy is the Analogy of the Denunciation of Predestination, which implies the succession of Events and of course the Event-Phenomenon duplex. These three Analogies are the engine that leads to the development of all the Universes of Knowledge, they being followed by an infinity of other and other Analogies, but reported to other levels from a structural point of view.

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And this one is valid only within the Primordial Element of Knowledge.

26. The rule of Analogies is: An Analogy always determines it and unconditionally on other, to infinity, structuring the Infinite. At the origin of Everything but only and only from the point of view of Knowledge, there is the Rule of the three Analogies, namely: An Analogy always determines it and unconditionally on other, to infinity, structuring the Infinite, which is defined through the three Analogies, through Everything, Semantic, Neosemantic, Periodic and Denunciation, and, the Denunciation Predestins the Everything in the Mirror of Knowledge, reflecting the Elements of Knowledge from Before It! The Infinite in the Knowledge always appears in the form of Mirror of the Infinite. The Infinite outside the Knowledge is totally different from the one within it, because it no longer has only the characteristics: Semantic, Neosemantic or Periodic, but also others.

27. At the origin of Everything will always be Everything from the back of Everything, because Everything cannot be Endless, like the Endless cannot be Everything, but precisely the Everything- Endless determines the Contradiction.

28. The contradiction, Everything -Infinite, is at the base of the "Infinite Continuum".

29. The characteristics of the "Infinite Continuum" are the basis of the Everything and All. These are: Asymptotic Function, Landmark of Negation, Structuralization and Undefinedness.

30. The characteristics of the State of Conception will always be the same with the characteristics of the "Infinite Continuum" and of the Primordial Elements, which by the reflection of these into each other, determine new and new characteristics, such as within the Primordial Element of

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Knowledge, the Semantic (the Semantic Mirror of the Infinite), the Neosemantic or the Periodic.

31. The words of the Universal Pure Language can be reflected and KNOWN through our Matrix which is the Matrix of the Primordial Element of the Knowledge which and She is in turn a Word from this Universal Pure Language.

32. If the Words of the Universal Pure Language which are and Primordial Elements and Matrices at the same time, would NOT be Known through Our Matrix of the Word and the Primordial Element of Knowledge, so Our Matrix would NO longer be the source of these Words independent of her, not created by it, I repeat, the source term indicates only the way through which these words come and not what namely create them, these would no longer belong to the Universal Pure Language given by this Matrix of Knowledge. Language is an appanage of the Knowledge. Thus the Universal Pure Language seen through the other Matrices-Words-Elements Primordial may no longer be perceived in quality by Universal Pure Language, but Matrix Forms of Expression. These Matrix Forms of Expression are the equivalent of Universal Pure Language but seen through the medium of another Word of this Universal Pure Language, different from the Word - Knowledge.

33. The Matrix Forms of Expression, similar to Universal Pure Language have the same provenance characteristics, referring to the four basic characteristics of the the Everything- Endless, encompass the same EXPRESSION (Universal Pure Consciousness or State of Conception) in their totality, so the terminology of Universal Pure Language can be used further, and on that of Matrix Forms of Expression only when a clear distinction has to be made between the Word- Knowledge as a Primordial Element

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and its Matrix development and the other Matrices or Words of Universal Pure Language. I have stated that every Creator Factor is a Word of this Universal Pure Language. So it is, just that it is a Word of the Universal Pure Language in and through the medium of the KNOWLEDGE which is not the same with a Primordial Element, because within the Our Matrix only the Knowledge is the Unique Primordial Element, in fact being precisely Our Matrix, which develops in her turn the Instinct, the Absolute Truth and the "Ego" of the Primordial Factor. The Creator Factors are the Totality of Universal Pure Language seen through the Word -Knowledge, from within this Universal Pure Language, thus the Creator Factors do not have the same Symbol and Meaning with the one of the Words of the Universal Pure Language, on which represent them by their reflection in the "Ego" of the Creator Factor, because one it is the Meaning and Symbol of the Word of the Universal Pure Language reflected through the medium of a Matrix (WORD), others are reflected through other Matrices (WORDS), and others are their Meanings and Symbols in themselves, unreflected and indeterminate by any other Matrix (Word).

34. The Universal Pure Language is divided into two major groups, namely, in the Matrix Forms of Expression, that is the Universal Pure Language where the Words are Primordial Elements, which define in their entirety the Expression, or the Universal Pure Consciousness defined as the State of Conception, and among these Words is also the Knowledge.

35. The second group is the Matrix Universal Pure Language where each Matrix in part, being a Word and a Primordial Element of the Matrix Forms of Expression develops within them their own Universal Pure Language, as a result of interdependence with the other Words of the

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Matrix Forms of Expression. Thus within Our Matrix, which is the Word- Knowledge, the Matrix Forms of Expression receive the name of Universal Pure Language, and its Words are found within our Matrix which is, the Word-Knowledge and the Primordial Element-Knowledge, in various hypostasis, depending on how they interact due to the First Analogy with Our Matrix, developing other and other Analogies.

36. The Semantic, the Neosemantic and the Periodic, implicitly the Lack regarded as the motor of the Word (Primordial Element, Matrix) of Knowledge is nothing more than part from the Matrix Universal Pure Language, of the Knowledge. The Semantics, the Neosemantic and the Periodic through the Lack generated by the interdependence between them achieves nothing but a development within the Matrix of the Word-Knowledge, even though these are "before" the Purpose, the Instinct and the Absolute Truth, they are in fact the essence of Our Matrix, which is the Matrix of Knowledge, and the Meanings of each, in part, as well as the symbols of each, in part, respectively, Semantic, Neosemantic, Periodic and Lack, taken as Words of Universal Pure Language regarded as Matrix Forms of expression are totally different from what we have established through and in Knowledge. The Provenance or Origin from the perspective of Our Matrix which is precisely its Origin, consists precisely in the essence of this Matrix, or of this Word which is composed of Semantic, Neosemantic, Periodic and Lack, which gives this Matrix, its own motor of self-determination in its quality of Knowledge.

37. Through the interdependence of Our Matrix with the Word -Creation, the Primordial Factor, finds in its "Ego" all the Words of what Knowledge defines the Matrix Forms of Expression as being Universal Language. Within other

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Matrices, (Words, Primordial Elements) the Universal Pure Language can be defined quite differently from how the Word-Matrix -Primordial Element defines it: the Knowledge.All the Words of the Universal Pure Language seen through Knowledge are Matrix Forms of Expression because their totality involves the Expression, which is at the same time and the Universal Pure Consciousness as well as the State of Conception.Why does the same thing have three names?Normally it would be a single name for to simplify the so complicated process which we are discussing.The cause consists precisely in the plurality of the meanings that it has from certain points of view, both the Expression and the Universal Pure Consciousness or the State of Conception.From the point of view of the Expression, there is the significance of enunciation, which becomes implicitly and the Universal Pure Consciousness where its significance acquires other valences, such as those of Self-Personalization of the Everything -Conscious upon its Endless, of self-determination of the Endless - Finished indeterminant, etc., which in their turn, they define the State of Conception.

Mathematical representation of Coaxialism

The mathematical representation of Sorin Cerin's philosophical system is reproduced starting with the tenth chapter, page 146 of the book entitled Sorin Cerin: The Philosophical Works of Coaxialism - 2020 Reference Edition . This is the most recent edition of the book that first appeared in 2007 in Bucharest, Romania. The graphic representations are on pages 163, 167, 168 and 169 of the same book. These graphical representations are described in detail in Chapter 11 of this book, entitled Geometric and Mathematical Representation, which begins on page 155. An excerpt from chapter 11:and 12: " The Absolute Truth and Absolute Knowledge being the same for each Infinite

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in part, positives for the positive Infinite, and, negatives for the negative Infinite, if, and only if, One of these will always be opposite to the other one. It means that the rapport between Absolute Truth, Absolute Knowledge and Creator Factor and Unique by Chance, will be, in the case of positives Universes:

$[(+1) + (+1) \text{ Absolute Truth}](\infty - 1) = (+2) (\infty - 1)$ and for the negative ones:

$[(-1) + (-1) \text{ Absolute knowledge}](\infty + 1) = (-2) (\infty + 1)$.

As you can see, $(\infty - 1)$ and $(\infty + 1)$, show us, how the Creator Factor it decreases from each Infinite, on himself with a unit 1, for him determine as finite.

So, the basic rapport, valid both for the negatives infinities as and for the positives ones, becomes:

$(2) (\infty - 1) / (-2) (\infty + 1)$

Rapport mathematical which in the logic of your world, may not have a result due to the infinite, thus becoming an undetermined function, where, 2, as I said, represents the sum of the two integers that are Absolute Truth and Absolute Knowledge. Thus, we will have the rapport between the two Integers:

$(-2) / (+2) = (-1)$ or $(+6) / (-6) = (-1)$,

for all the six Multiuniverses. If we will assign to the value (-1) a point on the three axes X, Y, Z which tend to minus infinite, as in (Figure 5), and then we unite, we will get a triangle. As each MultiUniverses is symmetrical with its opposites, will obtained at the level of value 1, from the positive part, the same triangle. If we will unite the sides of respective triangles, the result will be a tetrahedron, ie a polyhedron with triangular bases, believed to be the simplest polyhedron by the binary logic. This tetrahedron is the Sacred Triangular Prism of MultiUniverses of the 6 Pyramid, the place of the Spirituality of Paradise, in which is the Harmonic State of the Personalization of the

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Existence, see (Figure 5). Because there are six Pyramids in Cube, where each one in part is a MultiUniverse, and Sacred Triangular Prism is between values (+1) and (-1) of the 6 Pyramids, where every Pyramid in part is positioned on the three axes, of the three-dimensionality, X, Y, Z, so, of the Logic Coefficient 2, projected in three-dimensionality, means that each Pyramid, will have her half, from the Sacred Triangular Prism."

The Basics of the Coaxiological Logic and principles of Logical Function

The Principles of Coaxiological Logic called and Logical Function or "Logical Continuum" are as follows:

The first principle of the Logical Function is: "The Tangentiability of Logical Function defines the "Logical Continuum" formed from the "Infinite Continuum" but and from the Unique Expression of Universal Pure Consciousness, thus is redefined compared to the asymptotism of Intangible Forms, and "the Infinite Continuum", includes the Universal Pure Language. Tangentiability is the one underlying the Coaxiological Logic, removing asymptotism, respective the Asymptotic Function, as the basis of the All, and transforming her into an annex left by Intangible Forms in this All. Thus, through Tangentiability, have resulted common points, and any axiom, characteristic or expression can become at any time a principle of the Logical Function, how any principle can become an axiom, characteristic or expression, because all are one, and one, all, and by principle in Coaxialism is understood a sense that guides this philosophy. "

The second principle of the Logical Function is: "Determination of the parallelism between principles and characteristics, because the characteristics become principles and the principles, characteristics, but also in, to

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determine the accumulation of other functions within them, making them essential and becoming their essence."

The third principle of Logical Function is:"The Logical Function is responsible for determining, but and for defining through it itself of the Coaxiological Truth."

The fourth principle is:"The relativity and complementarity of the Logical Function is defined through the Coaxiological Truth."

The fifth principle of the Logical Function is:"The Coaxiological Truth, which belongs to the Logical Function, is a Relative Truth, Neosemiotic, Substitutive, Motivating and Complementary, and it is defined in its totality by the Logical Function, without the Logical Function being defined in its totality through the Coaxiological Truth.")

The Transcendental Coaxiological Mathematics

Sorin Cerin uses in his books, **Sorin Cerin:The Coaxialism - Final Edition** (pag.110) as well as in, **The Transcendental Coaxiological Mathematics** (pag.9) the term Transcendental Coaxiological Mathematics, which he defines as follows:

"Transcendental Coaxiological Mathematics gives each number not only an abstract identity, but, a living one, due to the Imprint that each Number leaves, both in our surrounding Universe and in other Universes, whether they are parallel or not. This Imprint is due to the fact that each Number in turn represents a Creator Factor and Unique Incidentally, which represents the meaning of a certain Word therefore Understood, which in turn is part of the Universal Pure Language. The totality of the Words from the Universal Pure Language, constitutes the Unique Expression of the Universal Consciousness. These Imprints can be identified, to some extent, by Transcendental Numbers or by Transcendental Functions which prove that

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certain values cannot be changed to obtain some ideational representations, such as the example circle, whose coordinates are definitively influenced by the transcendental number π (Pi), i.e. 3.14. In the future, surely many Transcendental Numbers will be discovered that will help Mankind to identify through Mathematics not only abstract representations, but even states of soul. Each Number represents a different identity depending on the Universe in which it is located. In the essence of each Number is the Creator Factor and Unique Incidentally which governs it, essence that defines the soul of the respective Number, that is of the Creator Factor and Unique Incidentally that represents the Number in question. **Transcendental Coaxiological Mathematics** is the one that defines the processes, of the Universal Pure Language, whose Words, in turn, are each, in part, the expression of a Creator Factor and Unique Incidentally, that is, of a Number, whose totality, defines the Universal Unique Consciousness. Through **Transcendental Coaxiological Mathematics**, the science of mathematics becomes from an abstract discipline, a living one, which receives soul, which in turn gives to mathematics and a humanistic side. Thanks to **Transcendental Coaxiological Mathematics** in the future we will be able to talk and about a mathematics of spiritual feelings, such as Religion, Love, Hate, Happiness, Sadness, Pain, Pride, Courage, etc. Transcendental Coaxiological Mathematics will be able to solve many mysteries of the human soul in the future, being the only link that can build a bridge between us and the Truth that is so Unknown to us because everything we live and feel is due to the Illusion of Life. **Transcendental Coaxiological Mathematics** will be the literature of the future of Artificial Intelligence. At the basis of **Transcendental Coaxiological Mathematics** is Semantic

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Coaxiology, but also Coaxiological Logic, these fields of Coaxialism. Transcendental numbers, such as the number π (**Pi**), for example, prove to us concretely that **Transcendental Coaxiological Mathematics** exists by the fact that there is a link of concrete causality between the geometrical representation of the circle and the transcendental number π (**Pi**). The number π (**Pi**), can never be, neither smaller, but nor larger than 3.14 to become operational in the calculations related to the circle. While the circle is a geometric figure that has an active role in human knowledge and feeling. Here is one of the links that proves to us that **Transcendental Coaxiological Mathematics** exists and that it only needs to be developed. Through my philosophical works I have tried to lay the foundations of what **Transcendental Coaxiological Mathematics** means from a philosophical point of view and how it can be determined. The principles of my philosophical system called **Coaxialism** as well as those of **Coaxiological Logic** are in law and de facto in turn the basic principles of **Transcendental Coaxiological Mathematics**. **Transcendental Coaxiological Mathematics** is a bridge between us, who are lost in the Illusions of Life, without knowing the Absolute Truth. In transcendental reality there are an infinity of transcendental numbers, only we cannot know yet. There are an infinity of transcendental numbers, because there are an infinity of geometric shapes. Each geometric shape must have a transcendental number that can recognize their characteristics. The transcendental numbers that are revealed to us are just some of their infinity, which would exist in reality. Every object, thing, phenomenon or physico-chemical process that surrounds us is the work of transcendental numbers, which one day we will discover with the help of Artificial Intelligence. Only then will we

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be able to talk about **Coaxiological Psychology**, the one which will become the basic branch of **Transcendental Coaxiological Mathematics**.

Thus, by definition, Coaxiological Psychology is the field of psychology that deals with those forms of cognitive, affective and volitional embodied by transcendental numbers and functions as products of Transcendental Coaxiological Mathematics based on the principles of Coaxialism and Coaxiological Logic.

Even a poem or a song will be understood through transcendental numbers and **Transcendental Coaxiological Mathematics**. The time will come when the letters that make up literary pages can be replaced with numbers, which we will understand and feel same like some words, only that for this we will have to develop our own brain on another level. A thing that is possible with the help of Artificial Intelligence. In the future, Transcendental Functions and Transcendental Numbers will be the ones that will form the backbone of **Transcendental Coaxiological Mathematics** in relation to the process of Knowledge, a field that will have to be developed, especially by Artificial Intelligence. What is known so far about these **Transcendental Functions**, according to the Encyclopedia Britannica, is that, I quote: “ In mathematics, a **transcendental function** is an analytic function that does not satisfy a polynomial equation, in contrast to an algebraic function In other words, a **transcendental function** "transcends" algebra in that it cannot be expressed in terms of a finite sequence of the algebraic operations of addition, subtraction, multiplication, division, raising to a power, and root extraction” end quote. Examples of transcendental functions include the exponential function, the logarithm, and the trigonometric functions...." end quote.

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**Criticism of the work of philosophical
aphorisms**

One of the most prestigious and selective Romanian publishing house Eminescu in the Library of Philosophy published in autumn 2009 its entire sapiential works including all volumes of aphorisms published before and other volumes that have not seen the light to that date, in Romanian language. All the volumes in this edition of the collection of wisdom add up to a number of 7012 aphorisms. In this book appear for the first time works of aphorisms: Wisdom, Passion, Illusion and reality and revised editions: Revelations December 21, 2012, Immortality and Learn to die. Gheorghe Vladutescu. Professor at the University of Bucharest. member of the Romanian Academy,he mentioned that,I quote: "Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training.And in Romanian culture is rich tradition. Mr.Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them" This consideration about cerinian sapiential works appeared in: Literary Destiny from Canada pages 26 and 27, nr.8, December 2009,Oglinda literară (Literary Mirror) nr.97, January 2010, page 5296

In 2014, the entire aphoristic work of the author until then is published, under the title of Wisdom Collection - Complete Works of Aphorisms - Reference Edition, a collection containing 11486 aphorisms previously

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published in 14 volumes, included in that publication. This work, published in 2014 in Romanian and English, containing 14 volumes of aphorisms published before 2014 and at other publishers. This book was partially translated in 2020, and in Bulgarian by Sveta na Knigite publishing house . Thus, Collection of Wisdom - Complete Works of Aphorisms - Reference Edition, published in 2014 is published in Bulgaria in 2020 by **Sveta na Knigite publishing house under the title Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms)** by Sorin Cerin. Bulgarian author and editorialist Eleazar Harash, known worldwide for its extrasensory abilities, claims about Sorin Cerin.

Fabrizio Caramagna, one of the most important specialists in the world in the field of aphorisms, declares that the Collection of Wisdom - Complete Works of Aphorisms - Reference Edition from 2014, written by Sorin Cerin, is: " A monumental work that writes the history of the aphorism Sorin Cerin is considered one of the most important aphorism writers in the world. Sorin Cerin is the author of the monumental work, which currently writes the history of the aphorism, entitled Wisdom Collection, which includes 11,486 aphorisms, structured in 14 volumes This is one of the most extensive works in the field of aphorisms to date.... " end quote. This appreciation of Fabrizio Caramagna appeared in issue 52-54, April-June, 2014 of the Literary Destinies magazine in Montreal, Canada on page 33.

One of the most representative romanian literary critic, **Ion Dodu Balan**, Professor at the **University of Bucharest** considered that Sorin Cerin: "Modern poet and prosiest, essays and philosophic study's author on daring and ambitious themes like immortality, ephemerid and eternity, on death, naught, life, faith, spleen. Sorin Cerin has lately

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approached similar fundamental themes, in the genre of aphorisms, in the volumes: Revelations, and Immortality. Creations that, through the language of literary theory, are part of the sapient creation, containing aphorisms, proverbs, maxims etc. which „sont les echos de l’experience”, that makes you wonder how such a young author can have such a vast and varied life experience, transfigured with talent in hundreds of copies on genre of wisdom. As to fairly appreciate the sapient literature in this two volumes of Sorin Cerin, I find it necessary to specify, at all pedantically and tutoring, that the sapient creation aphorism is related if not perfectly synonymous, in certain cases to the proverb, maxim, thinking, words with hidden meaning, as they are ... in the Romanian Language and Literature.

Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. The so-called sapient genre knows a long tradition in the universal literature, since **Homer** up to **Marcus Aurelius, François de La Rochefoucauld, Baltasar Gracian, Arthur Schopenhauer** and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to **Anton Pann, Constantin Negruzzi, Mihai Eminescu, Nicolae Iorga, Garabet Ibrăileanu, Lucian Blaga and George Călinescu** up to **C.V. Tudor** in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined “the sapient aphoristic character”, as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „wherever we go we are home because in the end all roads meet inside us”. In

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Sorin Cerin's aphorisms, we discover his own experience of a fragile soul and a lucid mind, but also the Weltanschauung of his people, expressed through a concentrated and dense form. Philosophical, social, psychological and moral observations. Sorin Cerin is a "moralist" with a contemporary thinking and sensibility. Some of his aphorisms, which are concentrated just like energy in an atom, are real poems in one single verse. Many of his gnomic formulations are the expression of an ever-searching mind, of a penetrating, equilibrated way of thinking, based on the pertinent observation of the human being and of life, but also of rich bookish information. Thus, he dares to define immortality as "moment's eternity" and admits to "destiny's freedom to admit his own death facing eternity", "God's moment of eternity which mirrors for eternity in Knowledge, thus becoming transient, thus Destiny which is the mirror image of immortality". "Immortality is desolated only for those who do not love", "immortality is the being's play of light with Destiny, so both of them understand the importance of love". Nevertheless, the gnomic, sapient literature is difficult to achieve, but Sorin Cerin has the resources to accomplish for the highest exigency. He has proved it in his ability to correlate The Absolute with Truth, Hope, Faith, Sin, Falsehood, Illusion, Vanity, Destiny, The Absurd, Happiness, etc. A good example of logic correlation of such notions and attributes of The Being and Existence, is offered by the Spleen aphorisms from the Revelations December 21, 2012 volume. Rich and varied in expression and content, the definitions, valued judgments on one of the most characteristic state of the Romanian soul, The Spleen, a notion hard to translate, as it is different from the Portuguese "saudade", the Spanish "soledad", the German "Zug", the French "melancolie" and even the English

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“spleen”. Naturally, there is room for improving regarding this aspect, but what has been achieved until now is very good. Here are some examples which can be presumed to be „pars pro toto” for both of his books: „Through spleen we will always be slapped by the waves of Destiny which desire to separate immortality from the eternity of our tear”, „The spleen, is the one that throws aside an entire eternity for your eyes to be borne one day”, „The spleen is love’s freedom”, „The spleen is the fire that burns life as to prepare it for death” end quote. (Fragments of the review published in the Literary Mirror (Oglinda Literara) no. 88, Napoca News March 26, 2009, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April - May, page.14-15, 2009)

Adrian Dinu Rachieru, University Professor, PhD. states: "we may, of course, mention worth quoting, even memorable wordings. For example, Life is the "epos of the soul", future is defined as " the father of death". Finally, after leaving "the world of dust", we are entering the virtual space, into the "eternity of the moment"(which was given to us) ". (Fragments of the review published in the Literary Mirror (Oglinda Literara) no.89 and the Romanian North Star (Luceafarul Romanesc), May 2009

Most of the aphorisms that make up the Collection of Wisdom are true philosophical essays, as stated by Professor **Florentin Smarandache**. This fact classifies Sorin Cerin as an important essayist. PhD Professor **Florentin Smarandache**, mathematician, at **University of New Mexico, United States** underlined about the aphoristic work of Sorin Cerin, in the magazine Destine literare, no. 39, p. 92, July-October 2016, under the title, An Expatriate and Repatriated, Romanian Writer, that, we quote: "I read with interest the volumes of aphorisms and

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soul of the writer Sorin Cerin. I have special affinities for the literary men who have known exile, who they have been in the same situation as the undersigned. After the coming of the miners, he emigrated to the United States, where he lived for a few years, then returned to Romania. Mr. Cerin, born in 1963, in Baia Mare, studied at the Institute of Italian Language and Culture in Bucharest. He is currently an honorary member of the Canadian Association of Romanian Writers. He started with poetry in 1986, and in volume with the novel *Destiny* in 2003. Lately he has dedicated himself to aphorisms and philosophical meditations (the logic and coaxiological phenomenology). Many critics have highlighted the value of his writings, such as Adrian Dinu Rachieru (—citable formulations), Al. Florin Tene (—the deep meanings of revelations), Maria Ana Tupan (—the paradoxical mixture of despair and energy), Ion Vlad (—reflexivity is dominant in his creation), Cornel Moraru (—prophet of nothingness), Theodor Codreanu: —Sorin Cerin is a paradoxist aphoristic thinker! - with whom I fully subscribe. In his creations are felt reverberations paradoxist (—Rains of fire), pessimistic (—The NonSense of existence), —Learn to diel), metaphorical (—Smile is the flower of the soul), logical (—Of course that and, death disappears with the being). Some aphorisms are memorable, turning their author into an important essayist. We look forward to his new volumes...." end quote.

Criticism of the work of philosophical poetry
PhD Professor Ștefan Borbély, at the **Babeș-Bolyai University of Cluj-Napoca**, emphasizes in the Romanian magazine *Contemporanul* (The Contemporary), no. 10, October 2020, on page 5, under the title, **Gnoses of Sorin Cerin**, that: The multitude of phrases written in capital letters (Nobody's World; The Deep Trace of Pain; The

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Darkness of Loneliness; The Labyrinth of the Absurd, etc.) indicate the existence of a precise conceptual system within the religious-philosophical poetry of Sorin Cerin, which obviously draws its sap from an ethos, of Christian-Gnostic essence, with the remark that, the canonical protagonists of classical Christianity (Jesus, Mary, the Devil, etc.) do not appear in the soteriological discourse of the volume, although the spiritual finality of the approach is beyond any doubt, because the poet constantly invokes, as the final target of his aspiration, Love, the Eye of Dream, of the Perfection or the Path to Absolute, of the Future. The dichotomous regime of the keywords of the volume is also of Christian origin, because within them the Absolute and the Absurd face, as in Manichaeism, for example, the fate of the world is decided by the battle between the Being of the Light and the Prince of the Darkness. I have deliberately mentioned Manichaeism as a possible source of inspiration for the cosmology created by Sorin Cerin, because, like the ancient apocalypse (that is, of the texts-revelation), the poet opposes the dispersion induced by materiality by building his own mythology, very carefully conceptualized. This is what the great masters of early Christianity did, taking over a tradition that came from pre-Christian times, when, caught in the illusions of the versatile, metamorphic worlds (The Prince of Darkness in Manichaeism is also a metamorphic demiurge, able to give Matter the most attractive forms, not to mention the Maya to the Hindus), the scholar built an independent autarchic universe (or myth), which being of spiritual (crystalline) origin, offered him the "temple" necessary for the soteriological exercise. Carefully, then, at every detail of this "temple" (which could be a bamboo grove, a monastery in newer times or even a Book), the scholar purified himself with each pebble he placed on the wall of his

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edifice, finally covering himself with it as if he were doing it with a halo of light. Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of such an autarchic (Autarky) spiritual system. Therefore, the poet's terminology has a precise intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words," "ruined cathedrals," cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Giovanni Battista Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. Thus, the black, hopeless geography of the volume suggests bringing the faith into an extreme state, of maceration (Thomas d'Aquino's *acedia*, also interpreted as a torpor), a stage of annulment of being, from which start, further, two alternative paths: that of renunciation and death, respectively that of courage and hope, the purpose of extreme dispersion being to suggest that even in the most prejudicial situations, the life of faith has sufficient inner resources for ascension and "rebirth," because no matter how opaque the world around us would be, there are still, in its deep texture, enough "seeds of love", which to we

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gather them to build a salvation. Sorin Cerin's poetry appears to us, therefore, as one marked by a paradoxical spiritualist optimism, functioning with the logic of an inverted world. The poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and the Absurd), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of the Absolute. In quantitative terms, the words and images of the volume belong mainly to the dispersed world, to "loss, cold and indifferent forgetfulness", to the Absurd, that is, to an eschatological climate, which the Faith has the call to transcend and correct. The poet goes, however, even further, proposing a cosmology, of the dualistic type, from the category of those used in Gnosis. Let's try to understand it, starting from the poem in the volume, entitled Where we will be forced to stay:

We embarked, /on the ship of the Vanity, /with the name of Happiness, /without we knowing, /that the ports in which will dock, /are those of the Pain and Absurd, /followed in the end, /by the one called, Death, /where we will be forced to stay, /forever, /separated from the identity of Love, /what will be stolen from us, /by another Destiny, /what will no longer belong to us, /for to be carried in the distances, /of the Heart of Fire, /of the Eternity of the Moment, /given somewhere sometime, /by your Glances, /now lost, /among the Flowers of Tears, .of the Memories.

It is not the only place where Sorin Cerin talks about an aboulitic, deceptive destiny, in which humanity was "closed", cloistered against its will. In this case, the "ship of vanity" docks in ports with exclusively negative connotations, but it is not at all certain that the passengers wanted such a "cruise", their destiny carrying them adrift, against their own will, for superior reasons, which they

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cannot control. In another poem in the volume there is a "God of No One", who made the world (or at least part of it) "without understanding" that it must be composed (and) of love. This "careless" demiurge has operated, from the very beginning on a negative axiological selection, stopping people from reaching the values of the Good directly or hiding the positive ones. The axial term of the whole complex is the Subconscious Stranger, "which - the poet writes - we have been forbidden to know".

Consequently, mankind let itself caught in a premeditated cosmic "mistake," which hindered its path to fulfillment, that is, to Love. The Subconscious Stranger appears in several of Sorin Cerin's poems, he having the force of an obsession, with recuperative value. Living in the torn, dispersed universe of "absurd" materiality, the poet does nothing but move away from the Subconscious Stranger, salvation demanding, on the contrary, a path in the opposite direction, towards the recovery of the Subconscious and its putting in harmony with the Absolute. The precondition of "return" (an essential term for Gnosis) represents it, the internalization of Love: the sharing, from its substance, the preparation of transfiguration. Thus, having all the constitutive elements of the poet's personal poetic mythology, we can only reconstruct it. The starting point is, as in Gnosis, the existence of a "Foreign God" (called by the poet, the God of No One), who mispronounced, "carelessly" the Words of Genesis, revealing - without wanting, probably - a world unilaterally abstract, "absurd," in which the human spirit is put to the test. The will does not help them either, as we have seen that it happens with the metaphor of the drifting ship, because the world was created from the beginning wrong, with the normal meanings reversed. The major symbol of the volume expresses, therefore, a metaphysical trap: the human being

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is caught in an ironic "game", of eschatological type, from which, apparently, he has no way out. But the impasse turns out to be only apparent, because the builder of his own sublime edifice, that is, the poet, has specific, soteriological powers, through which the gate of salvation opens. All these powers are anti-systemic, ie anti-eschatological. Did "God of No One" put wrong words in the world which he created? The poet's purpose is to find the true ones - and to write them, in order to make them accessible and to those around him. Has the world headed, unknowingly, to wandering, dryness, and dispersion?: the poet's purpose is to find meanings, significations and sources of energy, and to show them and to others, in order to replace the fragmented world with the promise of a beautiful, whole, bright one. Did the forces of matter stand in the way of the Absurd and of opacity? The purpose of the poet - and, implicitly, of man - is to plant Love in souls and to return toward the Absolute. Anyone can operate these essentialized retroversions, because, in the end, poet and man mean, in Sorin Cerin's system of thinking, about the same thing: two qualitatively related hypostases of the religious man, of the One who Believes.

PhD, Professor, **Alexandru Cistelean**, at the **Petru Maior University of Târgu Mureș**, within the heading Avant la lettre, under the title, **Between reflection and attitude**, appeared in the Familia (magazine) nr.11-12 November-December 2015, pag.16-18, articles, also taken over by Poezia magazine from April 2016, where Alexandru Cistelean considers about the poetry of meditation, of Sorin Cerin, that : "From what I see, Sorin Cerin is a kind of volcano textually, in continuously, and maximum eruption, with a writing equally frantic, as and, of convictions. In poetry, relies on gusts reflexive and on the sapiential enthusiasm, cultivating, how says alone in the

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subtitle of the Non-sense of the Existence, from here the poems "of meditation". One approach among all risky - not of today, yesterday, but from always - because he tends to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by Titu Maiorescu, to Panait Cerna, about "philosophical poetry," because the poet, then knows, and, he very well, and precisely that wants to face: the risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passionate, and never reaches the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to exorcise, and to sublimate, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat (was also remarked, moreover, manner more prophetic of the enunciations). But, how the method, of, the taking off, lyrical, consists in a kind of elevation of everything that comes, up to the dignity of articulating their reflexive (from where the listing, any references to immediately, whether biographical or more than that), the poems by Cerin, undertake steep in the equations big existential and definitive, and they not lose time in, domestic confessions. They attack the Principle of reality, not its accidents. Thus, everything is raised to a dignity problematic, if no and of other nature, and prepared for a processing, densified. Risks of the formula, arise fatal, and here, because is seen immediately the mechanism of to promote the reality to dignity of the lyricism. One of the mechanisms comes from expressionist heritage (without

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that Sorin Cerin to have something else in common with the expressionists), of the capitalized letter, through which establishes suddenly and unpredictably, or humility radicalized, or panic in front of majesty of the word. Usually the uppercase, baptizes the stratum "conceptual" (even if some concepts are metaphors), signaling the problematic alert. It is true, Sorin Cerin makes excess and wastage, of the uppercase, such that, from a while, they do not more create, any panic, no godliness, because abundance them calms effects of this kind, and spoil them into a sort of grandiloquence. The other mechanism of the elevation in dignity rely on a certain - perhaps assumed, perhaps premeditated - pretentious discourse, on a thickening lexical, and on a deep and serious declamation. It is insinuated - of lest, even establishes - and here is an obvious procedure of imaginative recipe, redundant over tolerant. How is and normal - even inevitable - in a lyrical of reflection what wants to coagulate around certain cores conceptual, the modality immediate of awareness of these nodes conceptual, consists in materializing the abstractions, making them sensual is just their way of to do epiphany lyrical. But at, Sorin Cerin, imaginative mechanics is based on a simple use of the genitive, which materialize the abstractions, (from where endless pictures like "the thorns of the Truth," "chimney sweeps of the Fulfillments," " the brushes of Deceptions" etc. etc.), under, which most often is a button of personification. On the scale of decantation in metaphors we stand, thus, only on the first steps, what produces simultaneously, an effect of candor imaginative (or discursive), but and one of uniformity. Probable but that this confidence in the primary processes is due to the stake on decanting of the thought, stake which let, in subsidiary, the imaginative action (and on the one

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symbolized more so) as such. But not how many or what ideas roam, through Sorin Cerin's poems are, however the most relevant, thing (the idea, generally, but and in this particular case, has a degree of indifference, to lyricism). On the contrary, in way somewhat paradoxically, decisive, not only defining, it's the attitude in which they gather, the affect in which coagulates. Beneath the appearance of a speech projected on "thought", Sorin Cerin promotes, in fact, an lyricism (about put to dry) of, emotions existential (not of intimate emotions). The reflexivity of the poems is not, from this perspective, than a kind of penitential attitude, an expression of hierarchies, of violent emotions. Passionate layer is, in reality, the one that shake, and he sees himself in almost all its components, from the ones of blaming, to the ones of piety, or tenderness sublimated (or, on the contrary, becoming sentimentalist again). The poet is, in substance, an exasperated of state of the world and the human condition and starting from here, makes exercises with sarcasm (cruel, at least, as, gush), on account of "consumer society" or on that of the vanity of "Illusions of the Existence". It's a fever of a figures of style that contains a curse, which gives impetus to the lyrics, but which especially highlights discursive, the exasperation in front of this general degradation. So general, that she comprised and transcendental, for Sorin Cerin is more than irritated by the instrumentalization of the God (and, of the faith) in the world today. Irritation in front of corruption the sacred, reaches climax, in lyrics of maximum, nerve blasphemous ("Wickedness of Devil is called Evil, / while of the God, Good. ", but and others, no less provocative and" infamous " at the address the Godhead); but this does not happen, than because of the intensity and purity of his own faith (Ștefan Borbély highlighted the energy of fervor from the

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poetry of Cerin), from a kind of devotional absolutism. For that not the lyrics, of challenge and blame, do, actually Cerin, on the contrary: lyrics of devotion desperate and passionate, through which him seeks "on Our True God / so different from the one of cathedrals of knee scratched / at the cold walls and inert of the greed of the Illusion of Life ". It is the devotional fever from on, the reverse, of imprecations and sarcasm, but precisely she is the one that contaminates all the poems. From a layer of ideals, squashed, comes out, with verve passionate, the attitudes, of Cerin, attitudes eruptive, no matter how, they would be encoded in a lyrical of reflections. "

PhD., Professor, **Elvira Sorohan**, at the **Alexandru Ioan Cuza University of Iași**, under the title: "**An existentialist et of the 21st Century**", reveals a laborious synthesis of Sorin Cerin's philosophical poetry. To fully understand the literary chronicle written by Elvira Sorohan in *Convorbiri Literare* (Literary Talks) in the September 2015 issue, pages 25-28 , review taken over in full by *Destine literare*(Literary Destiny) in the October 2015 issue, pages 65-68 , review which refers to an article written by Magda Cârneci regarding Trans-poetry, and published in *România literară*, "Romania literary", where specified what namely is poetry genuine, brilliant, the great poetry, on which a envies the poets of the last century, Elvira Sorohan, specifies in the chronicle dedicated to the poetry of Cerin, from, *Convorbiri Literare*, "Literary Talks", number 9 (237), pages 25-28, 2015 under the title, **An existentialist poet of the 21st century**, that: " Without understanding what is "trans-poetry", which probably is not more poetry, invoking a term coined by Magda Cârneci, I more read, however, poetry today and now I'm trying to say something about one certain.Dissatisfied of "insufficiency of contemporary poetry" in the same article from in România

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literară, "Literary Romania", reasonably poetess accuses in block, how, that what "delivers" now the creators of poetry, are not than notations of "little feeling", "small despairs" and "small thinking. "Paraphrasing it on Titu Maiorescu, harsh critical of the diminutives cultivated by Vasile Alecsandri, you can not say than that poetry resulting from such notation is also low (to the cube, if enumeration stops at three).The cause identified by Magda Cârneci, would be the lack of inspiration, that tension psychical, specific the men of art, an experience spontaneous, what gives birth, uncontrollably, at creation.It is moment inspiring, in the case of poetry, charged of impulses affective, impossible to defeated rationally, an impulse on that it you have or do not it have, and, of, which is responsible the vocation. Simple, this is the problem, you have vocation, you have inspiration. I have not really an opinion formed about poetry of Magda Cârneci, and I can not know, how often inspiration visits her, but if this state is a grace, longer the case to look for recipes for to a induces ?And yet, in the name of the guild, preoccupation the poetess, for the desired state, focuses interrogative: "... the capital question that arises is the following: how do we to have access more often, more controlled and not just by accident, to those states intense, at the despised , at those levels, others of ours, for which the poetry has always been a witness (sic!) privileged ".We do not know whom belongs the contempt, but we know that the inspiration is of the poet born, not made.The latter not being than a craftsman and an artist.I have in front three volumes of lyrics of the poet, less known and not devoid of inspiration, Sorin Cerin, ordered in a logical decrescendo, understandable, Non - sense of the Existence, the Great silences, Death, all appeared in 2015, at the Publishing Paco, from Bucharest.After the titular ideas, immediately is striking, and poetic vocabulary of the

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first poem, and you're greeted with the phrase "Illusion of Life" that spelled with capital letters. It is, in substance, an expression inherited from vocabulary consecrated of the existentialists, enough to suspect what brand will have the poems. Move forward with reading, being curious to see you how the poet remains on same chord of background, and how deep, how seriously lives in this idea, not at all new. And it is not new for that the roots of the existentialism, reformulated modern, draw their sap from the skepticism of biblical, melancholic Ecclesiastes, discouraged, in the tragic consciousness of finitude as destiny. It is the King biblical, an, existentialist avant la lettre. He discovers that "weather is to you be born, and a time is to die", otherwise "all is hunting of wind". What else can be said new in our time, even in personal formula, when the existentialism has been intensively supported philosophically, in centuries XIX, and, XX, from Søren Kierkegaard and up to Jean-Paul Sartre, with specific nuances. A poem in the terms, of the Existentialism status, more can interested the being of the our days, slave of the visual image and the Internet, only through adaptations or additions updated, complementary the central idea, and not finally, by the power of the return over of the self. It is about what you are trying to achieve the poet Sorin Cerin, leaving us, from the beginning, the mpression that he lives the miracle creative, the inspiration. Wanting to guide the reader to search for a specific kind of poetry cultivated in these volumes (with one and the same cover), author subtitled them, ne varietur "Poems of meditation", as and are at the level of ideas. But how deep and how personal, is the meditation, you can not say than at the end of reading, when you synthesize what namely aspects of ontology and from what perspective, intellectual and emotional, them develop the poet. Certainly, the existentialist poetry

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vocabulary universal, recognizable, is now redistributed in an another topic, what leads to combinations surprising of new, some daring, or terribly tough, such as those concerning the church. Reading only one of the three volumes is like as you them read on all, are singing on same chord with minimal renewal from, a poem to another. The poet closes in a unitary conceptual sphere, from here the specific rhetoric. Wherever you open one of the volumes, you are in the center of the universe poetic of the same ideas, the same attitude of skepticism outraged. At the level of language, the same vocabulary, well-tuned with the conceptual sphere, is recombined in new and new phrases with updates related to today's environment, and even immediately of the Being, thrown into the world to atone for the "Original Sin". It is known, because sages said, "Eva's son does not live in a world devoid of wails". The ambition to build a personal meditation, impossible to achieve at the level of poetic vocabulary, already tired, is compensated by the art of combination of the words, without being able to avoid redundant frequency of some phrases. The most frequent, sometimes deliberately placed and twice in the same poem is "Illusion of Life". Dozens of others keywords, complementary, surprises by ostentatious use, to emphasize the idea of "Non-sense of Existence". Are preferred, series of words written with uppercase: "Moment," "Immortality," "Illusion," "Absurd," "Silence," "Death," "Eternity", "Absolute Truth", "Dream", "Free Will", "Original Sin", "Love", "Loneliness", "Alienation", "God" and many others. The phrase brings here and now, living problematized of the existence is "Consumer Society". Is released from poetry a frenzy of duplication of word, what supports the idea. Often this exuberant energy of rearrangement of words, covers what you looking for in poems composed on one and the same theme, namely,

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living intense affective of feeling of "illusion of life" inside, not outside. Here, we more mention of manner to distinguish the expressive words spelled with a capital letter. Rain of uppercase tends to flood few basic meanings of the poems. And more there's a particularity, the punctuation. After each verse, finished or not as, understood, grammatical or not, it put a comma; the point is put preferably only after the last verse. Otherwise than biblical Ecclesiastes, our poet, more revolted, than melancholic, do hierarchies of vanities pretty little ordered that you to can follow clear ideas. The significances is agglomerating, in one and the same poem, like Hierarchy of the Vanity. But it's not the only one. Of blame can be contemporary reality which provokes on multiple planes, poet's sensibility. The word "the vanity" is engaged in a combination serious, sharp, put to accompany even the phenomenon of birth of the world, for to suggest, finally, by joins culinary very original, willfully, vulgar, disgust, "nausea", í to Jean-Paul Sartre, left behind by the consciousness of the absurd of existence. I sent at the poem, Industry Meat Existential: "Plow of the Vanity dig deep, / in the dust of the Existence, / wanting to sow the genes of the Illusion of Life, / for to be born the World, / after a prolonged gestation, / in womb without limits, of the Lie, / that rests on Truth for to exist, /... ravens blacks of the thoughts, / by developing, / A true Industry of the Meat Existential, / beginning, / from steaks of, dreams on the barbecue of the Absurd, / up to, / sausage of highest quality of the Hopelessness. "What you find in this poem: paradox, nonsense, nihilism, disillusionment, dreams made ashes, all this and more will multiply, kaleidoscopic recombine in all creation contained in these volumes. If, the notions and synthetic concepts contained in words maintains their meaning constant, the fate of the "word" is not the same,

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seems to go toward exhaustion, as and the force of renewal of poetry. Have and the words their fate, apart from poetry, as the poet says. At first, paradoxically, "Autumn sentimental" is forsaken by the "harvests passionate of words" frantically collected, by the temper ignited of the poet in love only of certain words, those from existentialist semantics. Sometimes, "Flocks, of words, / furrow the sky of Memories". In registry changed, the word is tormented as a tool of media, violent, rightly incriminated of poet: "Words lacustrine / cry in pots of Martyrs, / put at the windows of brothels of Newspapers..." Is deplored the fate of the words employed unusual, grotesque: "At butchery of Words, / in the street corner of the Destiny / are sold bones of phrases rotten, / legs of meanings for fried..." And with this fragment I have illustrated the originality resentful word combinations, which give free course the ideas, a poetic attitude provoked by the revolt against the nonsense of existence. Ultimately is metaphorise "the winter of the Words, / which snows over our Days..." and is deplored their fate, the falling "in the Mud, of some Words, / obscene and full of invective", and finally, their death: "Cemeteries of words are strung in the souls, / what they will and hopes at Resurrection..." Here the words came back to poetry. But, the word is only the tool what not is only of the poet's, only of his, is the problem of background of existence illusory, perceived as such, in the existentialism terms from the early 21st century. This is the core, the leitmotif of dozens of poems signed by Sorin Cerin, distributed studied, I suppose symbolic numerological, in each volume 77 each, neither more or less. From the seed of this idea generously sown, rises for the poet tired of so much, kneaded thinking: "Herbs of questions what float lazily over the eyelids / of the Sunset, / what barely can keep ajar, / in the horizon of some

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Answers, / what appear to be migrated toward the cold distances of the Forgetfulness. "The note meditative of these lyrics is not entirely discouraging. The poet is neither depressed nor anxious, because he has a tonic temperament. He always goes from the beginning with undefeated statements the will, to understand, without accepting, as, thus, may to return toward the knowledge of self. In poetic images rare, is outlined a kind of summary of poetic discourse, focused in the poetry The Hierarchy of the Vanity, ended in contemporaneity terms of the absurd. It's a way to renew what was more said, that "we eat absurd on bread." The plural indicates in poet an exponent in the name of man in general, "the granite" signifying the mystery impenetrable, of which is now facing "cane thoughtfully" "climbed up on the rocks of Life / we want to understand the granite as it is, / a reed conscious of self. || Demolish the pillars of Nature of the Illusion of Life, / trying to put in their place, / A Dream far stranger of ourselves. || ruined the Weakness, /... becoming our own wrecks, / what wander to nowhere. ||... Would be the eyes of Consumer Society made only to/ watch the Hierarchy of the Vanities? Love that would deserve a comment of the nuances at which send the poetic images, is in the Dream and reality, an: " icon attached to the walls of the cold and insensitive, / of a cathedral of licentiousness, as is the Consumer Society, / which us consumes the lives / for a Sens what we will not him know, never. "Beyond the game of words, is noted, the noun seriously, what cancels altogether the sacredness of the cathedral. It's a transfer of meanings produced by the permanent revolt poured out upon the type of society we live in. Our life, the poet laments in the Feline Existential: "is sells expensive at the counter of the Destiny / for to flavor the Debauchery, / subscriber with card of pleasures, all right / at the

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Consumer Society." /... "Empty promises / and have lost keys of the Fulfillment / and now make, Moral to the cartel of Laws / alongside the prostitutes politicians, of the moment ".Violent language, as poetic arrows thrown and against terrible degradation of politics, gives free course to the ideas, a type nihilistic rebellion, raised to the rank of principle.Absolutely current target is even more evident when, in the poem, the Game of the Life with Death,, is criminalized in much the same terms, "Consumer Society Famine garden, / as, great athletes, of cutting of incomes / hysterical and false, scales of the Policy, / us skimp sparingly each, Moment... ".Changing the subject, vocable "moment" in relation to "eternity", updates a note from the arsenal of specific words from the language of the great existentialist thinker who was the mystic Kierkegaard.After how attitudes clearly atheist, when it comes to God and the church, in the poems of Cerin, update hardness of language, with particularities of existentialism of Sartre, while Mathematics of the existence and many other poem, us bring back into the cultural memory the image of that "monde cassé" perceived critical by the frenchman Gabriel Marcel. Perhaps the most dense in complementary concepts the "existence", between the first poems of the first volume, is Lewdness.Are attempts to give definitions, to put things in relationship through inversion with sense, again very serious accusatory, like the one with address at "monastery".Sure, unhappiness of the being that writes such poetry, comes not only from the consciousness of the fall of man in the world under the divine curse, but and from what would be a consequence, rejection, up to the blasphemy of the need for God.The interrogation, from the poetry, Lewdness, which, seems that leaves to the reader the freedom of to give particular answers, it's a trick of the poet aware of what affirms, at masked mode: "The

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existence is a ghost caught between two dreams, Space and / Time./ Peace will always be indebted to the War with her own / weapons, Vanity of Democracy and Dictatorship./ Which Lewdness has not its monastery and which murder /her democracy?"The poem continues with a new definition of "Existence" as a "gamble", accompanied by "Hope", never left at the mercy of "free will", which would give to man the freedom to change anything. It remains only the freedom of the being to judge her own existence, eternal fenced to can overcome the absurd. Nature demonstrative of the poet him condemns, extroversion, at excesses, that, scatters, too generous what has gathered hardly from the library of his own life and of books.Paradoxically, the same temperament is the source of power to live authentic feeling of alienation and accentuated loneliness, until to feel his soul as a "house in ruins", from which, gone, the being, fallen into "Nothingness", more has chance, of to be, doomed "Eternity".Remain many other comments of made at few words the poet's favorite, written with upper case.But, about, "Love", "God", "Church," "Absurd", "Moment and Eternity", "Silence" and "Death" maybe another time.Would deserve, because this poet is not lacked of inspiration so coveted by others, as wrote poet Magda Cârneci but he must beware of the danger of remaining an artifex, and yet not to step too pressed the footsteps from George Bacovia or Emil Botta, toward of not them disfigure through excess..."emd quote.

PhD., Professor, **Maria-Ana Tupan** at the **University of Bucharest**: "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from **Emil Cioran's** philosophical essays. The notification of tragicalness and grotesque of the existence, does not lead to psychical paralysis, but to nihilism exorcised and blasphemous. Quarrel with

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"adulterine God" - appellation shocking, but very expressive for the idea, of, Original sin of... God who must be conceived the evil world through adultery with Satan - receives, accents sarcastic in vignettes of a Bibles desacralized, with a Creator who works to firmament at a table of blacksmith, and a Devil in whom were melded all rebels hippy-rap-punk-porto-Rican: [...] Stars alcoholic, of a universe, greedy, paltry and cynical, drinking by God at the table of Creation, on the lachrymose heavens of Happiness, scrawled, with graffiti by Devil, If the poet has set in the poem, To a barbecue. an exercise of Urmuz, success is perfect. Not only, ingenious jumps deadly for the logic of identity from one ontological level to another, we admire here, but and tropism, of, a baroque inventiveness of an Eucharist inside out, because in a universe of the life toward death, the one that is broken is the spirit, the word, to reveal a flesh... Deleuze, animal, described as the meticulous anatomical map of a medical student. The poet us surprise by novelty and revelation of the definition aphoristic, because after the first moment of surprise, we accept the moralizing scenery of the time, with a past, dead, a future alive, and a present, illusory, contrary to common sentiment, that the lived life is our ego certainly, that only the present really exists, and that the future is a pure hypothesis. Cerin, redefines the human being as, finding the authenticity in multiplication mental of ternal reality and as **Existentialist project** "(Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Ion Vlad**, at the **Babeş-Bolyai University of Cluj-Napoca**: "Sorin Cerin has defined his poems from the book " The Great Silences ", " poems of meditation ". Undoubtedly, reflexivity is the dominant of his creation, chaired by interrogations, riots, unrest and dramatic research of Silence, topos of the doubts, of the audacity,

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and, of the adventure of the spirit, in the permanent search of the truth, and his poetry follows to an axiology of an intense dramatic. Is the lyric of the lucidity, meditation and of genuine lyricism " (Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Mircea Muthu.**, at the **Babeş-Bolyai University of Cluj-Napoca**: "The desperation to find a Sens to the contemporary existence fill the poetic testimony of Sorin Cerin, in which the twilight of language, associated with "broken hourglass" of time, is, felt - with acuity tragic - of, "our words tortured." "Meditation, turned towards self itself, of "the mirrors of the question" or of "the eyes" fabulous, of the Ocean endlessly, is macerated at the same temperature febrile, of voltaic arc, enunciated - in short - of the phrase "rains of fire" (Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Laura Lazăr Zăvăleanu**, at the **Babeş-Bolyai University of Cluj-Napoca**: "Intellectual formed at the school Bucharest, but sensing the need to claim it admiringly, from the critical model, of the school Cluj, where he identify his exemplary models in the teachers, Ion Vlad and Mircea Muthu, Sorin Cerin builds and the poetry intertextual, because the poet of the Great Silences, declares all over, his experts, identified here, intrinsically, with Lucian Blaga (through philosophical reflection and prosodic structure, sometimes deliberately modeled after Poems of light) and Tudor Arghezi. The very title of the volume, the Great Silences, impose the imperative, of an implicit dialogue with the poetry of Tudor Arghezi bearing the same title. At the searches feverish from the Psalms of Arghezi, of a God called to appear, answer them here the interpellations indefatigably of an apostate, believer, that is torn in the wilderness of the thought and of image broken mirrored by the world declared, between love denouncer,

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and affectionate revolt, between curse incantatory and disguised prayer, of eternally in love, without being able, to decline, in reality, fervor, although the word has experimented, aesthetic, the whole lexicon, blasphemously and apocalyptic. A duplicity of salvation, in fact, that - shouting the drama of alienation and of introspection missed, as and the impotence of the meeting with the other, or fear of overlapping with him, in a world whose meaning is wandered into "darkness of the camps of ideas", at the interference of a time and of a space reached ' at the end of border "- gives birth, in the litany, `a rebours, the signs of creation redeemed, in full feast cynical, "on the table of potter of love " .(Familia (magazine) nr.7-8, iulie-august, pag. 242, 2015)

PhD., Professor, **Călin Teuțișan**, at the **Babeș-Bolyai University of Cluj-Napoca**: ""Poetry of Sorin Cerin declaim a fatal nostalgia of the Sense. Thinking poetic trying his recovery, from disparate fragments, brought back together by labor lyrical, imagining a possible map reconstituted, even fragmentary, of the world, but especially of the being. Using of metaphors, neo-visionary, is context of reference of these poems, crossed, from time to time, of parables of the real, "read" in the key symbolic, but and ironical. Cynicism is entirely absent in the lyrics of Sorin Cerin. This means that the lyrical personage, what speaks in this pages, namely, consciousness lyrical, put an ethics pressure over reality, thus forcing her to assume own forgotten truths. " (Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Cornel Moraru**, at the **Petru Maior University of Târgu Mureș**: "Prophet of existential nothingness, the poet is part of category of the moralists, summing up in a fleeting manner, precepts aphoristic, and rough projections from a ecstatic vision of the end of the

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world. His meditations develops a furious rhetoric on theme "nonsense of Existence", although expressing more doubts than certainties, and questions than answers. The intensity of involvement in this endeavor lyrical, touches, at a time, odds extremes: from jubilation to sarcasm, and from indignation again at ecstasy... " Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Cornel Ungureanu**, at the **West University of Timișoara**: "Sorin Cerin proposes a poetic speech about how to pass " beyond ", a reflection and a meditation that always needs capital letters. With capital letters, words can bear the accents pressed of the author who walks. with so much energy on the realms, beautiful crossed by those endowed with the grace of the priesthood. Sorin Cerin ritualization times of the poetic deconstruction, if is to we understand properly the unfolding of the lyrics under the flag of the title. " Oglinda literară nr. 162, June 2015, pag.10977)

PhD., Professor, **Ovidiu Moceanu**, at the **Transylvania University of Brașov**: "Through the cemeteries of the dreams, volume signed by Sorin Cerin, poetry of the great existential questions seeks a new status, by building in texts which communicate underground, an image of man interrogative. "Cathedral of the existence" has her pitfalls, "Absolute truth" seems unattainable, "White Lilies of the truth" can kill, "if not ventilates pantry of mind," the poetic ego discovers rather a "God too bitter"... All these are expressions of a state of great inner tension, in which the lucidity has wounded the revelation, and has limited the full living of the meaning of existence. " (Oglinda literară nr. 163, July 2015, pag. 10998)

PhD., Professor, **Dumitru Chioaru**, at the **Lucian Blaga University of Sibiu**: "Speech prophetic, philosophical or poetic?- It's hard to determine in which fits texts of Sorin

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Cerin. The author, then incorporates on all three into a personal formula, seemingly antiquated, aesthetic, but, speaking with breath of, poeta vates, last words before Apocalypse. An apocalypse in which the world desacralized and dominated by false values, ends in order to can regenerate through Word " (Oglinda literară nr. 163, July 2015, pag. 10998)

Gheorghe Andrei Neagu: " "Defining for, this writer seems to be rightfully, the doubt, as the cornerstone of his poems (Mistake pg.73). I congratulate the author, for his stylistic boldness from " From the eyes of the divine light, page 81, as well as from the other sins, nestled in his creator bosom. I think Romanian literature has in Sorin Cerin a writer 3rd millennium that must be addressed with more insistence by criticism of speciality"" Oglinda literară nr. 163, July 2015, pag. 10998)

Ana Blandiana: "The poetry of Meditation on which a writes Sorin Cerin is not a versification of philosophical truths, but a interweaving of revelations, about these truths. And the ratio of intensity of these revelations and doubt from which are constructed the truths is precisely the philosopher's stone of this poetry. Moreover, secrecy of being able to fasten the lightning of the revelation is a problem as subtle as that of keeping solar energy from warm days into the ones cold." Oglinda literară nr. 163, July 2015, pag. 10998)

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(ISO 690 TAVARES, Mafalda Fino Faria Bidarra. As estratégias de comunicação digital na divulgação de eventos numa associação cultural.PhD Thesis). 3 “What grain of dust can be easier carried by your life's emptiness wind than the knowledge?” Sorin Cerin, em Wisdom

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Ø In 2014, the book entitled "Culegere de înțelepciune- Opere complete de aforisme, ediție de referință" appeared in the United States in Romanian, in English, with the title **Wisdom Collection- Complete Works of Aphorisms, Reference Edition** , containing a number of 11 486 aphorisms structured in 14 volumes previously published in other publishers, which are included in the current collection, 2014. In 2020, all 14 volumes of aphorisms that make up the **Collection of Wisdom - Complete Works of Aphorisms - Reference Edition** from 2014, are translated partially into Bulgarian and published by the Bulgarian **Zveta na Knigite publishing house** under the title: **Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms)** 2020.

In this **Wisdom Collection - Complete Works of Aphorisms - Reference Edition**, were all the books listed below and which appeared over time at other publishers, in Romania and the United States, whose ISBNs were as follows:

Ø **Dumnezeu și Destin** 2014 , 530 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title of **God and Destiny-aphorisms**.

Ø **Rătăcire** 2013, 515 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title **Wandering-aphorisms**.

Ø **Libertate** 2013 , 863 aphorisms, appears in the **Paco publishing house**, Bucharest, Romania, in the first edition and in the second edition in the United States of America. It also appears in English in the United States of America, with the title **Freedom-aphorisms**.

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Ø In 2013, the book entitled *Cugetări esențiale* (Essential thinking) is published by **Paco publishing house** in Bucharest which includes volumes of aphorisms, *Iluminare* (Illumination) , *Paradisul și Infernul* (Paradise and Inferno), *Păcatul* (The Sin), *Deșertăciune* (Vanity) and *Contemplare* (Contemplation). Before being published in *Cugetări esențiale*, each volume of this book appears separately in the United States of America, in both Romanian and English, with the following ISBNs:

Ø In the Romanian language it appears under the title *Contemplare* , 393 aphorisms. It also appears in English with the title of *Contemplation*.

Ø In the Romanian language it appears under the title *Deșertăciune* 2011, 431 aphorisms. It also appears in English with the title of *Vanity: aphorisms*.

Ø In the Romanian language it appears under the title *Paradisul și Infernul* 2011, 522 aphorisms. It also appears in English with the title of *Paradise and Inferno: aphorisms*.

Ø In the Romanian language it appears under the title *Păcatul*, 527 aphorisms. It also appears in English with the title *The Sin: aphorisms*.

Ø In the Romanian language it appears under the title *Iluminare*, 693 aphorisms. It also appears in English with the title of *Illumination: aphorisms*.

Ø In 2009 it was published by the prestigious **Eminescu publishing house**, one of the most selective Romanian publishing houses, *Culegere de înțelepciune* (Wisdom collection), in which for the first time appear the volumes *Înțelepciune* (The book of Wisdom), *Patima* (The book of Passion) and *Iluzie și realitate* (The book of Illusion and reality), together with those reissued as *Nemurire* (The book of Immortality), *Învață să mori* (The book of the dead) and *Revelații* (The book of Revelations), volumes published both separately and together in the collection, in

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The three books previously published by other publishers
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House in Romania are:

Ø **Revelații**, first edition appeared at **Paco publishing**
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the title of **The Book of Revelations** contains 2509
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Ø **Nemurire**, first edition appeared at **Paco publishing**
house, Bucharest, Romania. It also appears in English with
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separately in English in the United States and books
entitled:

Ø **The Book of Wisdom (Înțelepciune)** contains 1500
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Ø **The Book of Passion (Patima)** contains 492 aphorisms

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Nonfiction Books

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Ø Procesul Wikipedia – Drepturile omului, serviciile secrete și justiția din România – Statele Unite ale Americii - 2018 (Wikipedia Process - Human Rights, Secret Services and Justice in Romania - the United States of America - 2018)

Famous Quotes

Sorin Cerin's aphorisms are published in prestigious anthologies of the world but also in collections of quotes from around the world

Some of his famous quotes:

“Only in the eyes of love you can find infinity.”...

“The soul mate is what we aspire to and like to understand about us, is what we deem to be perfection, purity and endless regarding our own being.”

“Rain drops are not the ones who bring the clouds.”...

“Your eyes will always be closer to your soul than to any other part of your body except the heart.”...

“Where I will find peace other than in oblivion?”...

“The dawn of beauty always comes after night.”

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“What can the love in my soul be compared to another wonderful soul which is so far and yet so close of my self? What can this symbiosis between two souls can be? What can love be when you feel you cannot sleep at night, that every drop of dew becomes a crystal in your heart, when every breeze of wind has magical meanings? What can love be when you feel that you want nothing more in this world that to be with the soul you love? But what can love be in other transcendental realities? What about our souls? Are our souls a waterfall, a true Niagara or a smile, a flirt of an angel? Are our souls a mere mood of a fairy or a lightening in a summer rain? Our souls could be all of this and much more. But what really happens in that transcendental reality when we feel we are truly in love, that we love so much that it hurts? That the air in the room is unbreathable, that the sentimental, spiritual or physical distances kill us? What happens when dawn find us sadder than ever, looking for an excuse or an argument for the person we love so much, our Great Love? What are all thses? What are the looks lost in the desert horizons of unfulfilment or those in the eyes that deeply loose each other in the others inside the souls?”

External links

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